Dedicated

TO

ĀCĀRYA JINAVIJAYAJI MUNI

The editor of *editio princeps*

of

the Kumārapālapratibodha

in appreciation of his manifold services to

Prakrit Studies

Preface to. The Second Edition

—:O:—

The Nala-kahā and the Varuṇa-kahā from the *Kumāropālapratibodha* which are contained in this book are prescribed by the Indian Universities for the Ardhamāgadhī students from time to time. The Bombay University has been prescribing either the first or the third chapter of the *Kumārapālapratibodha* for [illegible] M. A. for the last [illegible] the *editio princeps* [illegible] Series, Baroda, no other edition has appeared since 1920; and even this edition is now out of print In the present edition, the text is taken from the Baroda edition as only one more Ms. than the two utilized for the Baroda edition has been recorded in the *Jinaratna Kośa* of Prof. H. D. Velankar, but that Ms. is not available to me.

In preparing this edition, I have fully taken into consideration the needs of an average student. The English translation is made as literal as possible and in the Notes I have explained the meanings of even apparently simple words, and given Sanskrit equivalents almost in every case. Frequent references are given to precise sections of the *Introduction to Ardhamāgadhī* by Professor A.M. Ghatge. (e g. Ghatge § 117) and the students are requested to study these sections at least which are

referred to in the Notes Technical terms of Jainism like *Kamma-payadi* have been fully ex plained In the Introduction, all the necesary and shall I say, available information about the author and the work is given in a conven ient manner A careful reader will not fail to observe that I have made some detailed examination of the work to determine the relative extent of the prose and poetry portions as well as that of Prakrit, Sanskrit and Apabhramsa portions of the work The chronogram at the end of the complete work has been fully ex plained for the first time, and at the end of the book three Indices containing the Subhasitas, Select words from the text and University Questions have been added

I offer my sincere thanks to my friend and Publisher Shri A A Kulkrni, B A (Hons) for bringing out this second edition I am also thankful to Shri M H Patwardhan of Sangam Press, Ltd, and Shri Y G Joshi of Ananda Mudranalaya Poona 2, for the promptness with which they have carried out the printing of this edition

7th July 1953,
Poona 2

N A GORE

Introduction

The Nala-Kahā and the Varuna-Kahā which are included in the present book are taken from the first chapter or *Prastava* of the *Kumārapāla-Pratibodha* of Somaprabhācārya. The credit for making this important and interesting Prakrit work available to scholars goes to the great Jain Indologist and a yet greater promoter of Prakrit and Jainistic studies, Ācārya Jinavijayaji Muni, who edited it for the first time from two Mss It was published as No 14 in the well-known Gaekawar's Oriental Series, Baroda, in 1920 The stories of Nala and Varuna constitute the sixth and the tenth stories of the first chapter and occur in this *editio princeps* on pp 47–76 and 105–114 respectively.

THE KUMĀRAPĀLAPRATIBODHA (= K P)

The Manuscript Material

The text of the Baroda edition of the K P. was cons
Cambay
fragmen[illegible]
Both of these Mss. were discovered in two Bhāndārs at Patan, the ancient Capital of Gujarat As the complete Ms contained a good many scribal errors and the other Ms was unfortunately incomplete, the Baroda edition presents gaps in about 37 places, particularly towards the end, and question marks have been

used in quite a few places to indicate that the text in those places is far from finally settled

THE NATURE AND CONTENTS OF THE K P

The K P is a narrative work in five *Prastāvas* or chapters subdivided into 56 or 57 didactic tales[1] which are told to the illustrious Calukya king Kumārapāla by his *guru* Hemacandracārya (1089 A D – 1172 A D) the most celebrated poet and scholar of the 12th century A D Each of these tales illustrates a particular vow or point of discipline of Jain religion It is by means of such religious instruction that Hemacandra finally converted Kumārapāla to Jainism

In keeping with the usual practice, the K P opens with a *mangala* or salutation to the Jinas and after a short description of Anahilpura Patana the capital of the Gurjara Cālukyas gives a brief account of the ancestors of Kumarapāla and spritual ancestry of Hemacandra At the instance of his minister Bāhada Kumarapala resorts to Hemcandra for reliable information as to the nature of true religion The rest of the work deals with the teaching of the tenets of Jainism in the form of stories and shows how under the influence of the reli

---

1 Winternitz *Indian Literature*, Vol II p 571 gives the number of stories as 54 only But from the table of contents it is found that actully there are 56 stories (10 in I, 8 in II, 17 in III 1° in IV and 9 in V प्रस्ताव respectively) If we add the जावमन करणसवाद to these, the total would come to 57

gious tales, Kumārapāla adopts the particular vow or tenet of Jainism illustrated by the story Prastāva I deals with the five principal vows as to conduct viz avoidance of killing (हिंसा), gambling (द्यूत), adultery (परदारगमन), visiting a prostitute (वेश्याव्यसन), drinking (मद्यपान) and theft (परधनहरण) Pr II with the worship of gods and teachers, Pr III with the four duties, viz generosity (दान), virtue (शील), asceticism (तप) and meditation (भावना) Pr IV with the 12 vows of the Jain layman and Pr V with the four passions (कषाय) and various other points of the Jain doctrine

The tales are partly in prose and partly in verse, but the verses far preponderate over the prose On actual but hurried calculation I find that there are about 5038 verses which would fill up about 335 out of 476 pages of the edition, counting 15 verses to a page Thus roughly speaking the verse and prose portions are in the proportion of 7 3 or in other words 70% of the K P is in verse and the rest in prose

THE LANGUAGE OF KP.

The bulk of the K P is written in Prakrit or Jain Māhārāṣṭrī but there are about 575 verses and a few lines in prose in Sanskrit and about 260 verses in Apabhraṃśa, Dr Ludwig Alsdorf has made a thorough study of the Apabhraṃśa passages in the K P in his *Der Kumarpālapratiboah*[1] The two stories in this

1 Der Kumārapālapratibodha-I in Beitrag zur Kenntnis des Apabhraṃsa und der Erzählungs-Literatur der Jainas Hamburg, 1928

book contain 8 Apabhramsa verses in all[1]

THE TITLE

The author सोमप्रभाचार्य himself uniformly uses the title (कुमारनृपहेमचन्द्रप्रतिबद्ध)--जिनधर्म प्रतिबोध at the end of each प्रस्ताव[2] In the colophon which is not an integral part of the work and is supplied by the scribe, the title कुमारपालप्रतिबोध is used It would have been better if Jinavijayaji Muni had used the original title which the author refers to his work rather than the title used by a later scribe Jinavijayaji Muni has preferred the title in the colophon "because that title by itself carries to the general reader the idea of the subject matter of the work itself" According to Winternitz, the title कुमारपाल-प्रतिबोध "is probablv to be explained as an abbreviation for कुमारपाल-जिनधर्म-प्रतिबोध, 'Awakening of the religion of the Jina in Kumārapāla'"[3] Alsdorf has noted that this work is sometimes known by the title of हेमकुमारचरित[4] In this connection we should note that in the Introductory vv 29 and 30 there occur the words दुण्ह वि इमाण चरिय भणिज्जमाण मए and चरिय इमाण जपेमि respectively

---

1 Nala-vv. 19, 51, 82, Varuṇa-19-22, 57.

2 इति सोमप्रभकथिते कुमारनृपहेमचन्द्रप्रतिबद्धे । जिनधर्मप्रतिबोधे प्रस्ताव पञ्चम प्रोक्त ॥ or इय सोमप्पहकहिए कुमारनिवहेमचन्दपडिबद्धे । जिणधम्म प्पडिबोहे समत्थिओ पढमपत्थावो ॥

3 *Indian Literature*, Vol II p 570 n 3

4 Alsdorf, *Der Kumarapālapratibodha*, p 1 n 1

THE K. P. AS A HISTORICAL WORK

The K.P. is not a historical work, though the frame-work of K.P. deals with the two celebrated historical personages of the 12th century A. D. This is due to the fact that the author Somaprabhācārya was not actuated by the motive of writing a historical narrative of the reign of Kumārapāla or the literary career of Hemacandra but with the limited aim of writing a narrative embodying the teachings of Jain religion, with reference to Kumārapāla and Hemacandra, and the ultimate conversion of the former to Jainism. The K.P. does not disclose any new facts about the lives of Kumārapāla and Hemacandra, but whatever historical information is contained in the introductory or concluding portions of the K. P. is thoroughly reliable. A snmmary of the historical or quasi-historical portion in the K. P. is given on pp. IX-XV of the introduction of the Baroda edition.

THE K. P. AND LATER WORKS

Ācārya Jinvijayaji Muni has pointed out that जिनमण्डनगणि the author of the कुमारपालप्रबंध has taken several extracts from the historical portion of the K. P. and जयसिंह सूरि in his कुमारपालचरित्र has made a faithful imitation of the style of composition of this work. This shows the popularity of the K. P. with later writers.

THE IMPORTANCE OF THE K. P. AS A LITARARY WORK

Thought K. P. is not of much value as a historical work, it is very important as a

poetical work of great literary merit Though the religious motive is quite obvious in narrating the stories, they hold the attention of the reader as fine specimens of narrative literature and are interspersed with many *Subhasitas*,[1] proverbs[2] and philosophical passages[3]. The K P is written, as has been already stated, in three languages—Sanskrit, Prakrit or Jain Mahārāstri and Apabhramsa and a study of the K P shows that Somaprabhācārya, was equally proficient in all the three languages He has a great command over the vocabulary and a remarkable skill in the use of various figures of speech The K P is also very valuable for studying the development of Prakrit and Apabhramsa The style is easy, direct and free from long or involved compounds.

THE AUTHOR

Somaprabhācārya, the author of the K. P was born in the Prāgvāta or Porvād section of the Vaisya caste and he was the grandson of Jinadeva and the son of Sarvadeva Somaprabha was initiated into Jain religion in his boyhood According to the *Prasasti* at the end of the K P. we know that Somaprabha was the pupil of Vijayasimha; that he completed the *Kumārapalapratibodha* on Sunday, the 8th day of the dark half Jyestha of Samvat 1241(or Sunday

---

1 For the *Subhasitas* in the Nala—and Varuṇa - Lahās, see Index 1 of this Edition

2 e g न एक्कम्मि कोसे विसंति दुन्नि खग्गा—कु प्र 10 हत्यत्ये कङ्कणे किं दप्पणेण। कु प्र 224

3 e g on p 148 of कु प्र edn

the 3rd June, 1184 A D)[1] He composed this work while residing in the house of the poet Sripāla of Anahilpura or Pātana, originally or the benefit of Hariscandra and Śrīdevi, the children of Seth Abhayakumāra The entire work was read out to Mahendra, Vardhamāna and Gunacandra, the disciples of the great Hemacandrācārya

According to the Paṭṭāvalis, Somaprabha ranks 43rd in the lineal succession from Mahāvīra

WORKS OF SOMAPRABHĀCĀRYA

Besides the (1) *Kumārapālapratibodha* three other works of Somaprabha are available (2) *Sumatināthacarita*, mainly written in Prakrit, treats of the life of Sumatinātha, the fifth Tīrthaṅkara of the Jains Like the K P. it contains legends and stories explaining the tenets of Jain religion It is a fairly extensive work, consisting of about 9503 verses (3) *Sūktimuktāvali* is a short poem of 100 verses,

---

1 cf शशिजलधिसूर्यवर्षे शुचिमासे रविदिने सिताष्टम्याम् । जिनधर्मप्रतिबोध क्लृप्तोऽय गूर्जरेन्द्रपुरे ॥ कु प्र p 478 शुचि means ज्येष्ठ or आषाढ Acc of Pillai s Indian Ephemeries, Vol III p 370, the chronogram reads as आषाढ शु ८ स १२४१ = 17 June 1184 (अष्टमी begins on this Sunday from 13th घटि onwards) It is possible to read रविदिनेऽसिताष्टम्याम्) Then the chronogram means ज्येष्ठ वद ८ स १२४१ = 3rd June 1184 In both these cases we have to take चैत्रादि सवत् If we take कार्तिकादि सवत् the day (रविदिन, Sunday) does not tally even when we take शुचि as ज्येष्ठ or आषाढ, or read सिताष्टमी or असिताष्टमी

didactic in nature like Bhartṛhari's *Nītiśataka* It is very popular among the Jains It is also known as *Sindura prakra* or *Somaśataka* Some verses from this work are quoted in the K P (4) *Śatārtha kāvya* consists of a single verse[1] in Sanskrit in *Vasantatilaka* metre and Somaprabha has himself written a commentary on it, explaining its 100 different meanings The verse is made to refer not only to the 24 Tirthankaras, and Hindu gods like Brahmā, Visnu etc , but to his preceptors and contemporaries also like अजितदेव, विजयसिंह, हेमचन्द्र and kings जयसिंहदेव, कुमारपाल, अजयदेव and मूलराज । In the end it is shown how it can refer to Somaprabha, the author himself[1] This verse and its 100 explanations provide an abundant proof of *Somprabha s* skill in composing extremely artificial poetry as well as his extraordinary command over Sanskrit language Due to this poem Somaprabha was called शतार्थिक or शतार्थी

In addition to these four works, Somaprabha must have written at least one more work which has not come down to us For, while explaining the शतार्थकाव्य as referring to कुमारपाल he quotes two verse with the remark यदवोचाम ("as stated by us already elsewhere") But these verses are not traced in his four known works, mentioned above, it must be inferred that he had written at least one work which unfortunately is now lost to us

1 *The original verse is as fo*
कल्याणसारसवितानहरेक्षमोहक
धर्मार्थकामदमहोदयवीरधीरसोम

Date of Somaprabhācarya

As we know the exact date of composition of the *Kumarapalapratibodha* viz 1184 A D, it is possible to determine the period in which Somaprabha must have flourished Hemacandra and Kumārapāla died in A. D 1172 and 1174 respectively, while Somaprabha wrote the K P in 1184 A. D and refers to Ajayadeva and Mūlrāja the two successors of Kumārapāla, who ruled from 1174 to 1179 A D, he is clearly a younger contemporary of Hemacandra and Kumārpala, and is to be assigned roughly to *the latter half of the 12th century* A D But we have no means yet to ascertain the exact duration of his life's period

Summary of the Nalakahā

King Nisadha of the Iksvāku line ruled over Kosala (Capital–Kośalā), his queen was named Sundari They had two sons, Nala and Kubara (p 1) Nala knew the arts of सूरियपाग–रसवई (p 29) and हुत्यहियपविज्जा (p 33)

King Bhima of Vidarbha, his queen *Puspadanti*, their daughter Damayanti She possessed a natural *Tilaka* on her forehead which could radia[illegible] the sun (p 1) Dam[illegible] conversant with [illegible] converted her parents to Jainism She was extraordinarily clever and incomparably beautiful, Bhima arranges a *Svayamvara* to enable her to choose the most eligible prince or king as her husband Damayanti chooses Nala in preference to all the

rest . Kṛṣṇarāja out of jealousy, attacks Nala but is vanquished by D who invokes divine aid. He pays homage to Nala and goes away (p 5). The wedding takes place and Nala accompanied by Damayanti, returns to Kosala Soon after Nala's return, king Nisadha makes Nala the king of Kosala, and Kūbara, the heir-apparent and himself adopts monkhood and leaves the kingdom

While Niṣadha ruled over two thirds of th Bharatārdha, Nala brought the entire Bharatā rdha under his sway To achieve this aim he ha to attack king Kadamba of Takṣaśilā On bein defeated, Kadamba renounces the world an Nala installs his son Jayaśakti on the thron of Takṣaśilā After this victory, all the king of Bharatārdha crowned Nala as their overlo (p 7)

Later, however, Nala became addicted t gambling and Kūbara exploited Nala's weak ness to his own a[illegible] bout, Nala lost eve[illegible] and was driven o[illegible] But at the request of the ministers, D wa allowed to go with Nala, and they are als furnished with a chariot Before leaving th city Nala uproots a big pillar, thus fulfilling an old prophecy (p 14) At the instance of D Nala first proceeded to go to his father in-law king Bhīma But as they were passing through a forest, they were attacked by Bhils Though they are frightened away by D by means of her spiritual power, another party of the Bhil

carries off their chariot and the driver (p 12) Nala and D continue their journey on foot While D. was asleep, Nala feels that it was humiliating to go to his father in law for shelter in his present plight and forsakes D On awaking from sleep, D is filled with profound sorrow to find that she was forsaken by Nala, and decides to go to her father (p 15). Though she was going all alone, due to the power of her chastity even the lions, tigers, snakes or demons could not do her any harm Later she meets and joins a caravan which she protects by her spiritual power from an attack of the bandits (p 16)

Soon, however, she left the caravan and proceeded alone On her way, a demon threatened to devour her, but is pleased with her calmness in the face of danger and disappears after foretelling her that she would meet Nala after 12 years even while residing in the house of her father (p 17) For some time she dwelt in a mountain-cave Vasanta (p 23), the leader of the caravan came there in search of her. Some hermits also arrive there and D protects them from the downpour of the rain by means of her spiritual power Being astonished at this and influenced by her preaching, Vasanta and the hermits *are converted to Jainism* Vasanta founds a township there which became known as "Tāpasapura"

While staying there, they witness the celebration by the gods of the attainment of the *kevala jnana* by a Jain monk Just then a god

appears before them and narrates his previous history In his last life as a snake he had attacked D but as a result of listening to the preaching of Jain doctrine by D to the hermits, he was enlightened and after death was born as god Kusumaprabha (p 19) In reply to a question of the head of the hermits the 'Kevali' tells his previous history The head of the hermits *adopted monkhood* at the hands of Jasabhadda, the preceptor of the 'Kevali' D stayed there for 7 years Having heard that Nala was seen in the vicinity, she went out in search of him, but instead of finding him, she sees a demoness who threatens to devour her Due to D 's spiritual power, the demoness disappeared without doing her any harm (p 20)

As she proceeded further, she met a caravan of Dhanadeva In the caravan she meets a disciple of Dharmagupta (p 21) With the caravan she arrives in the Acalapura

There she is given shelter by king Rtuparṇa and his queen Candrayasa (p 22) At her own request, D is given the charge of *Danaśāla* While there, she once saves a thief from the gallows The thief named Pingala was formerly a servant of Vasanta, the caravan-leader of Tapasapura He committed theft in Vasanta s house but was himself robbed by other thieves Later he took service in the palace of Rtuparna and stole a jewelled box of princess Candravati He was caught and was ordered to be killed for the offence Incidentally he informs D that Vasanta was made the ruler of Tāpasapura by

Kūbara. Piṅgala was *converted to Jainism by D.* (pp. 23-24).

On coming to know of the misfortune that had overtaken Nala and D., King Bhīma sends emissaries in search of them. In course of his wanderings, a servant of Bhīma named Harimitra came to Acalapura and discovered D. there. D.'s discovery is reported to the queen who takes D. to the king. A god came there and revealed that he was the former thief Piṅgala and owed his godhood to D.'s preaching. Having seen this, Ṛtuparṇa *became a Jain layman.* D. is sent to her father (p. 29).

While moving alone in the forest after deserting D. (p. 14), Nala saw a conflagration. From the midst of it a snake appealed to Nala to save it. No sooner had Nala rescued it than the snake bit Nala due to which he was suddenly transformed into an ugly dwarf. When Nala protested against its ungratefulness, the snake assumed the form of a god who informed Nala that he was no other than his father Niṣadha, and that he had reduced Nala to that ugly shape for his own protection. The god gave Nala a '*Bilva*' and a jewelled box. Whenever Nala would desire to be restored to his original form, he was instructed to put on the garments and ornments from the Bilva and the box respectively. The god also transported Nala to Suṁsumārapura ruled over by king Dadhiparṇa.

On his arrival there, Nala brought a mad elephant under control and received costly presents from the king as his reward. Nala in-

formed the king that he knew the सूरियपागविज्जा. Being highly gratified, the king offered him 500 villages as gift, besides some other gifts. But Nala declined the gift of villages. At Nala's request, the king *banned hunting and drinking* in his kingdom. Nala informed the king that he was named Huṇḍika' and had learnt the सूरियपागविज्जा from king Nala (p. 29).

Once king Bhima came to know from an envoy of Dadhiparna that the latter had a former cook of Nala and he knew the सूरियपागविज्जा. This rouses the suspicion of D. that the cook might be Nala himself, for a sage had prophesied that none but Nala would know the सूरियपागविज्जा. Bhīma sends a spy named Kuśala to Sumsumarāpura. The 'dwarf' does not reveal himself but gives all the ornaments received from Dadhiparṇa to Kuśala. On coming to know that the 'dwarf' had tamed a mad elephant, knew the सूरियपागविज्जा and had given princely reward to Kuśala. D. was almost certain that the 'dwarf' must be Nala himself.

In order to enable D. to judge for herself by seeing the 'dwarf' whether he was identical with Nala or not, Bhima arranges a fake *Svayaṁvara* and invites only Dadhiparna to it at very short notice. If the 'dwarf' were Nala, he would transport Dadhiparṇa in the brief period and besides he would not allow D. to be another's wife before his very eyes, but would reveal himself '-this was the idea behind the fake *Svayaṁvara* (p. 31). The 'dwarf' does take king Dadhiparna to Kundina-

pura in time in a chariot and on the way learns the फलसखाविज्जा from the King in exchange for the तुरयहिययविज्जा

On their arrival, Damayanti tastes the food prepared by the 'dwarf' by means of the सूरियपागविज्जा, and arranges a private interview with him When she is thrilled with joy at the mere touch of the '*dwarf's*' *finger*, no doubt is left as to the identity of the dwarf with king Nala At her request Nala assumes his original form with the help of the garments and ornaments in the 'Bilva' and the jewelled box given him by Nisadha-sura (p 28) All are delighted at the 'discovery' of Nala and king Vasanta of Tapasapura and king Rtuparna of Acalapura are invitad there Along with their combined forces Nala marches against Kubara, who however prefers to settle the issue by a gambling-bout once more But this time Nala defeats him in the game, but allows him to remian as the heir-apparent as before Many years after Nala regained his Kingdom Nisadha-sura appers before Nala andtellshim to adopt monkhood

At this juncture a monk named Jinbhadra arrived at Kosala He reveals to Nala an account of the former births of Nala and D Because they had harrassed a Jain monk for 12 *ghatikas* in their third previous births as king Mammana and queen Viramati of Sangara nagara, they lost their kingdom for 12 long years As they had propitiated the monk later on and as Viramati offered *tilakas* to the 24 idols

of Jinas on the mountain Astāpada, they regained their kingdom and D was born with a very brilliant natural Tilaka On hearing this, Nala and D are enlightened and adopt asceticism But Nala could not control his passions even ofter becoming a monk and longed for the company of D Nala and D observe fasts and after death are born as Kubera and his wife respectively and they would be liberated in due course

THE STORY OF NALA in the *Mahābhārata* (Mbh) and its comparison with the same in the *Kumarapalapratibodha* (*K P*)

The *Nala-kaha* in the K P is a Jain version of the original *Nalopakhyāna* in the Mbh (Critical Edn III 50 78) The *Mbh* version is tremendously popular in India and Europe, and is repeatedly imitated by later poets in Sanskrit as well as in modern Indian languages and dialects It has been translated into practically all the languages of Europe As a poem it is complete in itself It is remarkable for its touchingly simple language and tenderness of sentiments, particularly pathos, and yet it is not wanting in delicate romance of courtship and love, especially in the earlier cantos In order to enable the student to campare the Jain (*K P*) version with the *Mbh* version brief synopsis of the latter are given below

नल and पुष्कर sons of वीरसेन of निषध —भीम of Viderbha had 3 sons and a daughter दमयन्ती–हंस act as messengers of love between नल and द॰—स्वयंवर of द॰—इन्द्र,

अग्नि, वरुण and यम attend it—but नल is chosen by द०—इन्द्र etc bless नल and return But कलि, who comes too late, vows vengeance on नल and at some suitable opportunity enters नल—नल loses his kingdom in a gambling bout with his brother पुष्कर—द० sends her 2 sons with वार्ष्णेय to भीम-नल and द० go to the forest—हंसs in the form of birds snatch नल's garment—नल points out the way to विदर्भ to द० but she does not leave him द० suggests that they both should go to विदर्भ—नल forsakes द० while she is asleep—a ग्राह tries to swallow द०, but a hunter saves her—He covets द० who curses and kills him—द० sees तापसs who foretell speedy reunion with नल and disappear—द० meets a सार्थ and arrives in चेदिनगरी ruled over by सुबाहु—His mother, (a maternal aunt of द०) gives shelter to द०—नल sees a forest-fire, saves कर्कोटक snake, who bites नल—नल becomes ugly कर्कोटक directs नल to assume the name बाहुक and to go to king ऋतुपर्ण of अयोध्या-he gives नल a pair of garments, which when worn would restore नल to original form—नल (=बाहुक) becomes ऋतु०'s अश्वाध्यक्ष;-भीम sends दूतs in search of नल and द०—सुदेव, the दूत discovers द० in चेदिनगरी-द० goes to her father,-a दूत, पर्णाद by name, meets बाहुक in अयोध्या—द० is informed—she suspects that बाहुक may be नल—a fake स्वयंवर is arranged, but भीम is not informed about it-ऋतुपर्ण alone is invited—बाहुक undertakes to take him to विदर्भ in time-on the way नल learns अक्षहृदयविद्या from ऋतु० in exchange for अश्वहृदयविद्या-कलि leaves नल's body—भीम astonished at ऋतु०'s arrival but treats him courteously-द० is sorry not to find नल but बाहुक is still suspected to be नल-he is tested by her by tasting food prepared by him and by

sending his two sons to him–with her parent's permission द॰ sees नउ—नल reveals himself—lives at विदर्भ for a month—challanges पुष्कर to a war or gambling bout—defeats पुष्कर in gambling, but treats him well—thus he regains his kingdom at the end of 4 years and all are once happy more

A comparison of this *Mbh* version with the Jain (K P) version will at once show that in all the broad and main essentials both the versions agree with each other While the names of the principal characters are the same, those of minor characters are quite different Geographical situations are also different in the two versions, in the *Mbh* version नल is the king of the निषध देश and goes to ऋतुपर्ण of अयोध्या, while दमयंती takes shelter under the queen mother of चेदिपुरा whereas in the Jain (KP) version, नल is the king of अयोध्या and goes to दधिपर्ण of सुसमारपुर while दमयंती goes to ऋतुपर्ण of अचलपुर The manner of the discovery of द॰ first and then of नल is about the same in both the versions, but the information about नल in disguise is given, in the KP version, by a messenger of दधिपर्ण to भीम and the mention of नल s extraordinary cooking (सूरियपाग) forms an important clue The K P. version it silent about the 2 sons of नल and the 3 brothers of द॰, though at the end पुष्कर (पुक्खल) is mentioned as the son of नल In the *Mbh* version भीम is in the dark about the second स्वयंवर while in the K P version it is arranged by भीम himself

The स्वयंवर and the manner of the loss of the kingdom, the wanderings in the forest desertion of दम॰ by नल while she is asleep नल's rescue of the snake who bites नल to save him and gives him a pair of garments (+ ornaments in K P only) to regain original form, and the 2nd स्वयंवर and the regaining of the kingdom by defeating the brother in gambling are essentially the same in both the versions Just as दम॰ is born with a सहज तिलक according to the K P version in the *Mbh* version she has a बिन्दु mark or mole between her eyebrows, which shines brightly like the तिलक when dust is removed from it (म ध्ये भ्रुवोरनवद्याङ्ग्या: स्वाभाविक: ...) and plays an important part in दम॰'s discovery The loss of the उत्तरीय of the king (उत्तरीयं-*Mbh* , उपरितनं-K P) while speeding towards विदर्भ is common to both the versions Agreement even in minor details such as these shows that the K P version is derived from the *Mbh* version, though it is possible that the *KP* is based on some earlier Jain version rather than directly on the *Mbh* version

दमयन्ती's worship of the image of शान्तिनाथ, नल's uprooting of a huge pillar, the attack by the Bhils, दम॰'s saving one सार्थ from the thieves the तापस from the downpour of rain and पिङ्गल thief from the gallows by her spiritual power, the incident of the ... and several conversions to Jainism, founding of the तापसपुर, recapitulation of the three previous births of नल and दम॰ are additions made to the Hindu version in the Jain version *out of religious motives*

-,

On the formal side, the *Mbh* version is entirely in verse (अनुष्टुभ्) whereas the *KP* version is mostly in prose with 134 verses (गाथाs) In extent the *Mbh* version (901 vv. in the critical edition) is nearly twice as big as the *KP* version While the epic grandeur is missing from the *KP* version, it does not compare unfavourably with Sanskrit prose works like the वेतालपञ्चविंशति, the हितोपदेश, the पञ्चतन्त्र and the like

THE SUMMARY OF VARUNA KAHĀ

There was a king Naracandra by name who ruled over Mākandi a city in the Bharata-kṣetra His queen called Saubhāgyamañjarī Prince Narasimha was their son Once two painters from Kanakapura come to see the prince with a portrait of princess Kanakāvatī She had fallen in love with Narasimha on hearing his praises being sung by a bard in her father's court The painters were sent to find out the feelings of Narasimha for Kanakavatī and to bring back his portrait The prince too, falls in love with the princess But in order to conceal his real feeling indulges in *Samasyāpūraṇa* The painters are amazed at the skill of the prince in poetic composition and heartily praise him The prince orders his treasurer to give one lakh of *Dīnaāras* to them In due course princess Kanakavatī arrives at Mākandi and is married to the prince Soon after this, king Naracandra installs Narasimha on the throne and himself adopts monkhood Narasimha spends all his time in passionate enjoyment with Kanakavati and neglects his state

duties, with the result that a city guard usurps his kingdom and drives him out of the kingdom While he was asleep in a forest his wife is abducted by some semi divine being Then he laments over his loss and resolves not to have any contact with women until he regains his kingdom When he arrives in Śrīpura, the city goddess assumes the form of his wife and tests the strength of his resolve by making advances of love to him But he sticks to his resolve so that the deity is pleased with him and disappears after giving him a *rakṣakaṭaka* and directs him to go to Kāñcanapura where he would gain a kingdom

On his arrival at Kāñcanpura, he finds that the kingdom is offered to any one who would care to accept it This was so because a demon killed every one who become the king on the very first night Being protected against the demons by his rakṣākaṭaka Narasiṃha accepts the kingdom At night he leaves the bed and keeps awake When the demon deals a blow with a sword on the bed, he is surprised to find that the king is not killed On looking about him, he finds Narasiṃha and explains to him why he behaved like this Durmati, a former king of Kāñcanapura was passionate by natute and he forcibly carried off Ratisundarī the wife of a merchant named Vimala in the city to his harem Through grief Vimala died and became the demon and killed not only Durmati but all his successors also But he was pleased with Narasiṃha's purity of character and went away

Śāntijina arrived in Kāñcanapura and Narasimha went to pay homage to him Just then the semi devine being who had abducted his queen Kanakavatī, also arrived there and restored her to Narasimha Lord Śāntinātha explains to Narasimha the reason for his suffering in the present life by narrating an account of his past birth

Varuṇa was the servant of a merchant named Gaṅganāga in Simhapura, who was devoted to the Jinas Once Varuṇa hears a religious discourse of a Jain monk and adopts the vow of abstention from theft, along with his wife But once he could not resist the temptation of stealing a golden chain belonging to his master His wife, however was moved by the lamentations of Gaṅganāga over the loss of the golden chain and asked Varuṇa to return it to Gaṅganāga Varuṇa did so, and after death, was born as Narasimha and his wife became Kanakāvatī As he had stolen the golden chain in his previous birth, he lost his kingdom, and because he had returned it to its owner, he gained the kingdom of Kāñcanapura Having heard this, Narasimha and Kanakavatī became lay Jain devotees and in due course, after death, were liberated

---

नलकहा ।

जूयविसए नलचरियं

[जो पुण नियममखंडं पालिज्ज अवज्जनज्जणुज्जुत्तो ।
सो पुरिसो परलोए सोक्खमखंडं लहइ नूण ॥ १ ॥
जो य न करेज्ज नियमं निद्धम्मो जो कयं च भजिज्जा ।
सो मंसभोगगिद्धो नरयाइकयत्थण लहइ ॥ २ ॥

ता महाराय ! जुत्तं तुमए कय जं सत्तण्हं महावसणाणं दुवे पारद्धी मंसं च परिचत्ताणि । सेसाणि वि सव्वाणत्थनिबंधणाणि परिहरियव्वाणि । तत्थ–

जं कुलकलंकमूलं गुरुलज्जासच्चसोयपडिकूलं ।
धम्मत्थकाममुक्कं दाणदयाभोगपरिमुक्कं ॥ ३ ॥
पियमायभायसुयभज्जमोसणं सोसणं सुहजलाणं ।
सुगइपडिवक्खभूयं तं जूयं राय परिहरसु ॥ ४ ॥
जूयपसत्तो सत्तो समत्तवित्तस्स कुणइ विद्धंसं ।
हारियअसेसरज्जो इह दिट्ठंतो नलो राया ॥ ५ ॥]

× × ×

रन्ना भणियं—को सो नलो । गुरुणा वुत्तं—सुण,

अत्थि इह भरहखित्ते कोसलदेसम्मि कोसलानयरी ।
जायंति गुणा वसणस्स हेउणो जत्थ अच्छरियं ॥ १ ॥
इक्खागुकुलुप्पन्नो निरुवमनयचायविक्कमप्पुन्नो ।
अरिपत्थिवदुव्विसहो निसहो नामेण तत्थ निवो ॥ २ ॥

तस्स सुंदरीदेवीकुक्खिसंभूया जणमणाणंदणे दुवे नंदणा, नलो कूबरो य। इओ य विदब्भदेसमंडणं कुंडिणं नयरं। तत्थ अरिहत्थिसीहो भीमरहो राया। तस्स सयलतेउरतरुपुप्फं पुप्फदंती देवी। ताण विसय-सुहमणुहवंताण समुप्पन्ना सयलतइलोक्कालंकारभूया धूया।

तीए तिलओ जाओ सहजो भालम्मि तरणिपडिबिंबं।
सप्पुरिसस्स व वच्छत्थलम्मि सिरिवच्छवररयणं॥ ३॥

जणणीगब्भगयाए इमीए मए सव्वे वेरिणो दमिय त्ति पिउणा कयं तीए 'दमयंति' त्ति नामं। सियपक्खचंदलेह व्व सयलजणनयणाणंदिणी पत्ता सा वुड्ढिं। समए समप्पिया कलोवज्झायस्स।

आयंसं पडिबिंबं व बुद्धिजुत्ताइ तीइ सयलकलाओ।
सकंताओ जाओ य सक्खिमत्तं उवज्झाओ॥ ४॥

मुणिजणसेवापरओ सम्मत्तं पाविऊण सा जाया।
दुग्गमकम्मपयडिप्पमुहवियारेसु कुसलमई॥ ५॥

तीए य पवयणत्थं पयपमाणाएँ महुरवाणीए।
पिउणो वि हु जणणीए जणिया जिणधम्मपडिवत्ती॥ ६॥

पगिट्ठपुन्नपेरियाए निव्वुइदेवयाए समप्पिया तीए भाविसंतिजिणस्स कणयमयपडिमा। भणिया य सा वच्छे! इमा तुमए निच्चमच्चणिज्जा। सा वि तं पडिवज्जिऊण तहेव काउमारद्धा। पत्ता य सा वम्महमहा-रायलीलावणं जुव्वणं। तं दट्ठूण चिंतियं जणणीजणएहिं—

एसा असरिसरूवा गिहिणो निव्वाणपमरिसो एसो।
जेणेसा निम्मविया दलेण तं इत्तियं चेव॥ ७॥

ता नत्थि इमीए समाणरूवो वरो। अत्थि वा तह वि सो न नज्जइ। अओ सयंवरो काउं जुत्तो। जेण तत्थ नियइच्छाए इमीए (¹) अणुचिय-वरपयाणजणिओ दोसो अम्ह होइ त्ति। तओ पेसिऊण दूए हक्कारिया

रायाणो रायपुत्ता य। आगया गयतुरयरहपाइक्कपरियरिया ते। नलो वि निरुवमसत्तो पत्तो तत्थ भीमनिवइणा कयसम्माणा ठिया ते पवरावासेसु। कराविओ कणयमयक्खंभमंडिओ रम्मयाए विमाणमाणनिम्महणपंडिओ पवणुद्धुययारद्धतंडवो सयवरमंडवो। तत्थ रयाविया निद्दियदरिसण (?)........। ठवियाइं तत्थ नाणारयणकिरणकडप्पकप्पियपहुरिंदसरासणाइं सुवत्तसिंहासणाइं। निविट्ठा तेसु परोप्परं रिद्धिपाडिसिद्धीए पयडियप्पाणो रायाणो। पयट्टा पयासिउ बहुप्पयारे कामवियारे। एत्थंतरे जणयाएसेण समागया पसरियपहाजालमालतिलयालंकिया पुव्वदिस व्व रविबिंबवंधुरा पसन्नवयणा पुन्निमनिस व्व संपुन्नससिसुंदरा, घणत्थणमंडला मयणकेलिसरासि व्व मिलियचक्कवायमिहुणा, आरत्तकरचलणकमला कंकेल्लिलय व्व नवपल्लवपेसला, थूलमुत्ताहलाहरणहारिणी, मल्लिय व्व उम्मिलंतकुसुमसमूहसोहिआ, धवलदुकूलनिवसणा गयणलच्छि व्व सच्छसरयब्भसगया, वलक्खकडक्खच्छडानिच्छूरियदिसमुहा समुद्दवेल व्व समुच्छलंतमच्छरिंछोलिसंकुला सयंवरमंडवं मंडयंती दमयंती। तं दट्ठूण निच्चियमुहेहिं महिनाहेहिं स च्चेव चक्खुनिक्खेवस्स लक्खीकया।

> तो रायाएसेणं भद्दा अंतेउरस्स पडिहारी।
> कुमरीएँ पुरो निवकुमरविक्कमे कहिउमाढत्ता॥ ८॥
> कासिनयरीनरेसो एसो दढभुयबलो [बलो] नाम।
> वरसु इमं जइ गंगं तुंगतरंगं महसि दट्ठुं॥ ९॥

दमयंतीए भणिअं–भद्दे! परवंचणवसणिणो कासिवासिणो सुव्वंति। ता न मे इमम्मि रमइ मण त्ति अग्गओ गच्छ। तहेव काऊण भणियं तीए—

> कुंकणवई नरिंदो एसो सिंहो त्ति वेरिकरिसिंहो।
> वरिऊण इमं कयलीवणेसु कीलसु सुहं गिम्हे॥ १०॥

दमयंतीए भणियं—भद्दे ! अकारणकोवणा कुंकणा, ता न पारेमि इमं पए पए अणुकूलिउं तो अन्नं कहेसु । अग्गओ गंतूण भणियं तीए—

> कम्हीरभूमिनाहो इमो महिंदो महिंदसमरूवो ।
> कुकुमकेयारेसुं कीलिउकामा इम वरसु ॥ ११ ॥

कुमरीए वुत्त—भद्दे ! तुसारसंभारभीरुयं मे सरीरयं किं न तुमं जाणसि ? तो इओ गच्छामो त्ति भणंती गंतूण अग्गओ भणिउं पवत्ता पडिहारी ।

> एस निवो जयकोसो कोसबीए पहू पउरकोसो ।
> मयरद्धयसमरूवो किं तुह हरिणच्छि ! हरइ मणं ॥ १२ ॥

कुमरीए वुत्त—कंजिजले ! अइरमणीया वरमाला विणिम्माविया ? भद्दाए चिंतियं—अप्पडिवयणमेत्र इमस्स नरिंदस्स पडिसेहो । तओ अग्गे गंतूण वुत्त भद्दाए ।

> कलयठकंठि ! कंठे कलिंगवइणो जयस्स खिव मालं ।
> करवालराहुणा जस्स कवलिया वेरिजससासिणो ॥ १३ ॥

कुमरीए वुत्तं—तायसमाणवयपरिणामस्स नमो एयस्स । तओ भद्दाए अग्गओ गंतूण भणियं—

> गयगमणि ! वीरमउडो गउडवई तुज्झ रुच्चइ किमेसो ?
> जस्स करिणियरघंटारवेण पुहई व बंभंडं ॥ १४ ॥

कुमरीए जंपियं—अम्मो ! एरिसं पि कसिणमंसण माणुसाणं रूवं होइ त्ति तुरियं अग्गओ गच्छ । वेवइ मे हियय । तओ ईसि हसंती गया अग्गओ भद्दा जपिउ पवत्ता ।

> पउमच्छि ! पउमनाहं अवंतिनाहं इमं कुणसु नाहं ।
> सिप्पातरंगिणीतीरतरुवणे रमिउमिच्छंतो ॥ १५ ॥

कुमरीए वुत्त—हद्धि, परिस्सत म्हि इमिणा सयवरमडवसचरणेण, ता किञ्चिर अज्ज वि मद्दा जपिस्सइ। चिंतिय च मद्दाए—एसो वि न मे मणमाणदइ त्ति कहिय कुमरीए। ता अग्गओ गच्छामि त्ति। तहेव काउ जपिउ पवत्ता मद्दा।

एसो नलो कुमारो निसहसुओ जस्स पिच्छिउ रूवं।
मन्नइ सहस्सनयणो नयणसहस्स धुव सहल॥ १६॥

चिंतिय विम्हियमणाए दमयतीए—अहो! सयलरूववत-पच्छाएसो अगसनिवेसो, अहो! असामन्न लायन्न, अहो! उदग्ग सोहग्ग, अहो! महुरिमनिवासो विलासो, ता हियय! इम पइ पडिवज्जिऊण पावेसु परमपरिओस ति। तओ खित्ता नलस्स कठकदले वरमाला। अहो! सुवरिय सुवरिय ति समुट्ठिओ जणकलयलो। एत्थन्तरे खग्ग कड्ढिऊण नलमक्खिविउ पवत्तो कण्ह-राओ। भो नल! न लब्भए दमयती परिणेउ। अजुत्त कय इमीए ज तुम वरिओ। न म मुत्तु अन्नो उचिओ इमीए। ता मुच एय जुज्झसज्जो वा होहि। नलेण भणिय—अरे नराहम! जइ तुम न वरिओ दमयतीए ता किं दूमिओ सि? सयं पुण मम्मि वरिए एयं परिचिय पत्थतो न गणेसि कुलकलक, नासकसे अयसपक, न लज्जसे लोआओ, न बीहसे परलोयाओ, ता तुम परचित्तसतमग्गो मए सिक्खवियव्वो त्ति करवाल घेत्तूण उट्ठिओ जलतकोवाणलो नलो। दोण्ह पि सनद्धाइ विविहपहरणभीसणाइ सिन्नाइ। तओ चिंतिय दमयतीए—हा! किं मदभग्गाऽइ ज मए कए उवट्ठिओ एस पलओ, ता जइ मह अरहते भत्ती तो भयवइ सासणदेवि! लहउ विजयलच्छि नलो, उवसमउ समर ति भणतीए गहिओ वारिभिंगारो। खित्ताओ तिन्नि तोयच्छडाओ। कण्हराओ तोएण फरिसियगो अगारो व्व निव्वाणो निस्तेओ जाओ। पक्कपत्त व पायवाओ पडियं

से मडलग्ग करग्गाओ । निव्विसो विसधरो व्व रोसरहिओ कण्हराओ चिंतिउ पवत्तो । अजुत्त मए नल पइ पल्त्त । न सामन्नपुरिसो एसो । ता मे पणमिउ जुज्जइ त्ति । तओ तेण पणामपुव्व खमाविओ निययावराह नलो ।

> सभासिउ नलेण वि निसाज्जिओ कण्हपत्थिवो पणओ ।
> ज पणयवच्छला उत्तम त्ति सच्च वुहा बिंति ॥ १७ ॥

नलचरिएण तुट्ठो भीमो। सक्कारिऊण विसाज्जिया तेण सेसपत्थिवा । करानिओ महाविच्छड्डेण दमयतीए करग्गहण नलो । दिन्नाइं नलस्स करमोयेयणे अणेयकरितुरयरयणालकारवत्थाईणि । एव भीमेण संमाणि- ज्जतो ठिओ तत्थ कइवयदिणाइ । तेण कयाणुगमणो पत्थिओ निय- नयरिं नलो । दमयती वि नलेण सह वच्चंती भणिया जणणीए—

> जपेज्ज पिय, विणय करिज्ज, वज्जेज्ज पुत्ति ! परानिंद ।
> वसणे वि मा विमुचसु देहच्छाय व्व नियनाह ॥ १८ ॥

त सिक्ख पडिवज्जिऊण कयप्पणामा विसज्जिया जणणीजण- एहिं पत्थिया दमयती । रहमारोविऊण नलेण निवेसिया निय उच्छगे । तओ चउरगबलुक्खयखोणिरेणुनियरेण रुद्धनहमडलस्स नलस्स वच्चतस्सतराले अत्थ गओ गयणमणी । पूरिय भुवण निहियदिट्ठिप्पसरसरोहेण तिमिरसदोहेण । न लक्खिज्जए जलथल तरुगिरिगड्डाइविसेसो । तहवि नियनयरुक्कठियमणो गमणाओ न नियत्तए नलो ।

> सरुद्धदिट्ठिपसर वल खलंत पडतमवहेसु ।
> गच्छंतमुप्पहेणं दट्ठु भणिया नलेण पिया ॥ १९ ॥

देवि ! जग्गसु खण पयासेसु भालतिलयतरणिं । जओ तिमिर- निरोहियनयणमग्ग समग्ग बल अवल गतु । उट्ठिऊण दमयतीए करेण

परामुट्ठ मालवट्टं । फुरिओ फारपहानिलओ कयघयारविलओ तिलओ तओ निप्पच्चूहं पहे पयट्ट वट्ठ । कोसलापुरीपरिसर गएण भणिया नलेण दमयती—देवि ! जिणभवणमडियप्पएसा एसा मे पुरी । तीए भणियं—धन्नाऽहं जा लद्धूण नल नाह निच्चमच्चिस्स चेइयाइं । अह पसत्थदियहे बहुप्पयारमचवित्थरियरिद्धिवित्थर पइवणपणच्चिय-धयचलचुंबियवर निविहतूरराओरियदियंतर नच्चततरुणिचक्कनिरतर पए पए कीरतमगलो नलो पविट्ठो नयरिं । पणमिया दमयतीसहि-एण तेण जणणिजणया । अहिणंदिओ तेहिं एसो । तओ नलो दमयती य कयाइ जलकील कुणति । कयाइ दोल्दोलणसुहं अणुहवंति । कयाइं सयगुच्छसुरहिकुसुमोहिं परोप्पर विचित्तवध धम्मेल्ल पूरति । कयाइ अक्खजूएण रमति । कयाइ सय निविहाउज्जवायणपरो रहसि दमयतिं नलो नच्चावेइ । एव नलो दमयतीए अविउत्तो नवनवेहिं विणोएहिं काल वोलेइ । अन्नया नल नियरज्जे कूबर च कुमरत्ते ठाविऊण पडिवन्न निसहेण समणत्तण ।

> अनलो व्व नलो दुव्विसहतेयपसरो सरोसवेरीहिं ।
> पणिवयमत्थयपणमियपयकमलो पालए रज्ज ॥ २० ॥

अन्नया नलेण पुच्छिया मंतिणो—जणओवज्जिय चेव किमहं महिं पालेमि, अओ अहिय ? तेहिं भणिय—तिभागूणं भरहद्ध भुत्त निसहेण, तुम पुण सयल भरहद्धं भुजसि । ता जुत्त पुत्ता पिउणो अहिओ त्ति । किंतु पुरी तक्खसीला अ थि इओ दोहिं जोयणसएहिं । तत्थ कयबो राया । सो तुह आण न मन्नेइ ।

> तुह जससमिमि विमले समत्तभरहद्धविजयसभूए ।
> उव्वहइ दुव्विणीओ एसो च्चिय लच्छणच्छाय ॥ २१ ॥

एसो य तुमए उविक्खिओ रोगलेसो व्व वद्धोवचओ दुसज्झो

जाओ। जइ पुण इम पइ पराजयमण कय ता पन्नयभट्ठो घडो व्व विणट्ठो चेव एसो। अओ पढम दूयपेसणेण से मुणिज्जउ मण। पच्छा जहाजुत्त किज्जउ त्ति। तओ सिक्खाविऊण पेसिओ विचित्तभणिइ-कुसलो दूओ। गतूण तेण भणिओ निम्मिलत्र कयवो—

घेरिवणदहणदावाणलेण पहुणा नलेण आणत्त।
मइ पडिसेत्र पडिवज्जिऊण पालेसु नियरज्ज ॥ २१ ॥

अह न करिस्ससि एव सीलब्भट्ठो मुणि व्व सुकयस्स।
पाविहिसि परिब्भस इमस्स सत्तगरज्जस्स ॥ २२ ॥

किं च मए तुब्भ हिय निचिंतयतेण पेसिओ दूओ।
अन्नइ अतकिओ चिय अइ करिंतो तुह विणास ॥ २४ ॥

इय दूयवयणमायन्निऊण दसणग्गदट्ठओट्ठपुडो।
अप्पाणमयाणतो कयवराओ भणइ दूय ॥ २५ ॥

तुब्भ पहू किं बालो ? किं मत्तो ? किं च वायमुत्तो सो।
जो सयऊरिउभुयगमगरुड न नियाणइ मम पि ॥ २६ ॥

गुणदोसवियारखमा किं तस्स न सति मतिणो के वि ?
जेहिं नओ न निसिद्धो असमजसजपिरो एव ॥ २७ ॥

भो दूय! गच्छ जइ तुह सामी नियजीवियस्स निव्विन्नो।
ता होउ समरसज्जो, अह पि दूअ! आगओ एसो ॥ २८ ॥

दूएण वि आगतु नलस्स कहियं कयंवरज्जरिय।
तस्सोवरिं सो कुविओ चलिओ चउरगबलकलिओ ॥ २९ ॥

पत्तो तक्खसिलाए समतओ वेढिया अणेणेसा।
पायारो व्व दुद्दुज्जो विहिओ कुजरपरिक्खेवो ॥ ३० ॥

असहतो सन्नहिऊण निग्गओ बाहिं कयन्तो । निसियपहरण किरणदुगुणियदिप्पमाणिपहापसर सरानियररुद्धनइमडल मडलग्गसघट्ट-समुच्छलियसिहिसिहाभासुर सुरसिद्धजक्खपिक्खिज्जनच्चतकबधनिवह वहतरुहिरवाहिणीकमलायमाणमडमयय दोहिं वि बलेहिं पारद्ध जुद्ध । नलेण भणिओ कयन्तो–मारिएहिं किमिमेहिं किमिप्पाएहिं पाइ-क्केहिं ? अह तुम च दो वि जुज्झामो । तओ जगम-गिरिणो व्व पवत्ता दो वि बाहुजुद्धाइएहिं जुज्झिउ । ज ज जुद्ध कयन्तेण मग्गिओ नलो तत्थ तत्थ नलेण निज्जिओ सो । तओ पलाइऊण पडिवन्नसजमो ठिओ पडिमाए कयन्तो । दिट्ठो नलेण, भणिओ य—निज्जिओऽह तुमए इमिणा सच्चरिएण, ता करेसु नियरज्ज । निरीहत्तणेण नलोऽणिलो व्व असारो त्ति उवेक्खिओ कयन्तेण । कयन्तसत्तरज्जियमणेण नलेण कयन्तपुत्तो जयसत्ती नाम कओ कयन्तरज्ज ।

निण्हुस्स व नलस्स महद्धरज्जाभिसेओ कओ नरिंदेहिं । पए पए भत्तिकुसलरायकोसल्लीयवड्ढुतकोसो कोसलाए समागओ गयणचरगणा-गणगिज्जतबलो नलो निविहाविणोएहिं दमयतीए सम रमतो गमेइ काल । कूबरो पुण नियकुलगारो रज्ज-लुद्धो नलस्स छल गवेसतो चिट्ठइ । चदस्स व लछण भत्तियव्वयावसेण जाय नलस्स जूयवसण, जिणेमि रज्ज नल ति चिंततो कूबरो रमावेइ निच्च । डमरुयगठिमिव सचरते जा दुण्ह पि जूएण रमताण गओ बहुयकालो । अन्नया नियइवसेण नलेण जिणिउ न सक्किओ कूबरो । पडिओ नाणुकूलो नलस्स दक्खस्स वि कलिओ अक्खो । पुणो पुणो नलसारमारण कुणइ कूरो कूबरो । नगरगामखेडकव्वडाईणि हारविओ नलो कूबरेण । तलाओ व्व गिम्हे जलेण जाओ हीयमाणो नलो विहवेण । निसन्नो जणो जूयधले नले । सपज्जमाणमणोरहो हरिसिओ कूबरो । नलाणुर-त्तेण लोएण कओ हाहारवो । त सुच्चा समागया दमयती ।

सा जपइ नाह ! पसीय मज्झ पत्थेमि मुच जूयमिण ।
नणु वसणदाणदक्खा अक्खा तुह वेरिणो व्व इमे ॥ ३१ ॥

लहुबंधुणो वर कूब्बरस्स रज्ज इम सय देहि ।
एस हढहरियरज्जो त्ति अत्तणो मा कुरु अकित्ति ॥ ३२ ॥

जुद्धेहिं अज्जिय ज रज्ज त हारिय व जूएण ।
सिल्य व असोत्तगय मज्झ मण देव ! दूमेइ ॥ ३३ ॥

तव्वयणमवुस मयगलो व्व मत्तो नलो न मन्नेइ ।
तीइ भणिया अमच्चा जूयाओ नल नियत्तेइ ॥ ३४ ॥

तेहिं पि बहु भणिओ तहवि नियत्तो नलो न जूयाओ ।
न हि सन्निवायगहियस्स ओसह किं पि सभवइ ॥ ३५ ॥

हारियसमग्गरज्जो हारियदमयंतिपमुहसुद्धतो ।
हारियसरीरपरिहियसयलाभरणो नलो राया ॥ ३६ ॥

भणिओ य कूब्बरेण मह रज्ज मुच इत्थ मा चिट्ठ ।
तुह रज्ज दिन्न पिउणा, अक्खेहिं पुणो मज्झ ॥ ३७ ॥

पबलभुयबलाण भद्द ! लच्छी न दूरे ।
परिहर मयमेव कूबर जपमाणो ।
परिहियपडरित्थो पत्थिओ सो पहिट्ठो
न हि विहुरसहाया हुति दुल्ये वि धीरा ॥ ३८ ॥

नलणुमग्गलग्गा दमयती निसिद्धा कूब्बरेण । मयच्छि ! मा गच्छ तुम, मए जूए जियाऽसि त्ति मे सुद्धत अल्करेसु । तओ मतीहिं वुत्तो कूबरो । परपुरिसच्छाय पि न छिवइ महासई दमयती । ता मा इम खिवसु निय अतेउरे । जओ जेट्ठभाउणो मज्जा जणणि व्व दट्ठव्वा ।

कहियं तेण—भारी भरहद्दाहिणद्धसामी नलो । सो य चालइस्सइ नयरमज्झट्ठिय हत्थपचसयप्पमाण थम । एय उभय पि मिलिय दिट्ठ अम्हेहिं नियनयणेहिं । ज पुण नले जीवते वि कोसलाए अन्नो राया सजाओ त निसुवयइ । अहवा न अन्नहा मुणिवयण ति । जइ पुण न नदिस्सइ कूबरो, नलो चेव भविस्सइ एत्थ पत्थिवो । एव लोयसलाव सुणतो, रुयतीए दमयतीए वाहसलिलेण सिञ्चत-सदणो, नयरीओ निग्गओ नलो । भणिया नलेण भीमपुत्ती—देवि ! कत्थ वच्चामो ? तीए वुत्त—देव ! गच्छ कुडिणपुर । तत्थ पाहुणो होऊण अणुगिण्ह मे ताय । तओ नलासेण सारहिणा चोइया कुडिणाभिमुह रहतुरगा । कमेण घुरघुरतघोरवग्घनिवहथपवूह रउद्दसद्द-सद्दूलसद्दवियहरिणजूह विसविसमविसप्पभीसण झुणिज्जतसावय-निवहनीसण अरन्न पत्तो नलो । तत्थ रुद्धो करधरियधणुबाणसिल्लेहिं भिल्लेहिं । रह मुत्तण ढुक्को ताण समुहो करेण करवाल नच्चावयतो नलो । सीहस्स व सियालेसु को तुह इमेसु अक्खेवो ? भर-हद्धविजयलच्छीविलासभवण ते किवाणो किं न लज्जए इमेसु पसुपाएसु पहरतो ! त्ति भणतीए भुयाए धरिओ रह मुत्तूण दमयतीए नलो । मुक्का दमयतीए सीलमाहप्पदुस्सहा हुकारा । हरिण व्व हरीहिं गुजतेहिं पणट्ठा दिसोदिस भिल्ला । भिल्लपिट्ठओ नलेण सम गया दमयती दूर ।

एत्तो य अन्नभिल्लेहिं रहवरो तत्थ ताण अवहरिओ ।
किं कुणइ पुरिसयारो पुरिसस्स विहिम्मि विवरीए ॥ ४१ ॥

तम्मि अरन्ने घेत्तु दमयतीए कर नियकरेण ।
करगहणूसवसमय सुमरावतो नलो चलिओ ॥ ४२ ॥

दब्भग्गाभिन्न कोमलकमकमल-झरतरुहिरबिंदूहिं ।
दमयतीए तमरन्नमिंदगोवाकिय व कय ॥ ४३ ॥

रज्जम्मि पट्टबंधो दमयंतीए सिरम्मि जो आसि ।
नियपडखंडेहिं नलेण सो कओ संपइ पएसु ॥ ४४ ॥

दमयंतिं दुममूले निसन्नमद्धागमणखिन्नतणुं ।
नियपरिहाणचलंचलपवणेहिं वीएइ नलराओ ॥ ४५ ॥

पाएइ नलो सलिलं पत्तपुडे आणिऊण तं तिसियं ।
सा पुच्छइ नलमज्जवि गंतव्वं कित्तियमरन्नं ॥ ४६ ॥

नलेण वुत्तं—देवि ! जोयणसयं अरन्नमेयं । अज्जवि पंचजोयणाइं लंघियाइं । धीरा होहि । एवमुल्लवंताणं ताणं पहे वच्चंताणं पडियारं काउं असक्को अक्को लज्जंतो व निलुक्को अत्थगिरिसिहरं । काणणेसु कंकेल्लिपल्लवेहिं विहिओ पत्थरो सत्थरो नलेण । भणिया दमयंती—देवि ! सुविऊण एत्थ देहि दिनदुक्खमुद्दाए निद्दाए अवसरं । अलं आयरसंकाए । अहं ते पाहरिओ चिय चिट्ठामि त्ति सत्थरे नलेण नियनियंसणद्धं । वंदिऊण देवं अरहंतं सरिऊण पंचपरमिट्ठिमंतं पसुत्ता तत्थ दमयंती । निद्दायंतीए तीए नलेण चिंतियं—

जेसिं ससुरो सरणं लहंति पुरिसा न ते पुरिसलीहं ।
दमयंतीइ पिइहरं ता कह वच्चामि निम्मग्गो ॥ ४७ ॥

काऊण कुलिसकढिणं हिययं मुत्तुं पियं पि दमयंतिं ।
रंको व्व कहिं वि अन्नत्थ जामि घेत्तूण अत्ताणं ॥ ४८ ॥

दमयंतीइ अवाओ न कोवि सीलप्पभावओ होही ।
सव्वंगरक्खणकरं कवयं सीलं चिय सईणं ॥ ४९ ॥

तओ छुरिएण छिन्नं वसणद्धं । दमयंतीपयंचले लिहियाइं नियरुहिरेण अक्खराइं ।

वडरुक्खह दाहिणदिसिहिं जाइ विदब्भिहि मग्गु ।
वामदिसिहि पुण कोसलिहि जहिं रुचइ तहिं लग्गु ॥ ९० ॥

अह पुण अन्नय वञ्चिस्स । तओ असइ रुयंतो व्व निहुयक्कमो गतु पयट्टो नलो। पियपणइणिं पसुत्त वल्लियकंधर पलोयंतो गंतूण कित्तिय पि भूमिभाग चिंतिउ पवत्तो । आहारत्थी पसुत्त बाल एय अणाह वग्घो सिंघो वा जइ भक्खेज्ज ता मे का गई ? अओ सूरुग्गम जाव रक्खामि एय । पच्चूसे वच्चउ एसा सइच्छाए त्ति । तओ पडियरित्थो पुरिसो व्व नियत्तो तहिं चेव पएहिं नलो । भूमिसुत्त दट्ठूण दमयंतिं चिंतिय तेण––हा ! दमयंती एगवत्था एगागिणी सुवइ सुन्नारन्ने । अहो ! नलस्स अंतेउर असूरियपस्स । मम कम्मदोसेण इम अवत्थ गया एसा कमललोयणा ता किं करेमि हयासोऽह ? अणाह पिय पियम महीवीढलुढियं पिच्छंतो वि ज न निल्लज्जो विलज्जामि ता नूण वज्जघडिओम्हि । एसा अरन्ने मए मुक्का पडिबुद्धा समाणी मम पाडिसिद्धीए जीविएणावि मुच्चिस्सइ । ता पइन्नय एय मुत्तूण अन्नत्थ गतु न उच्छहइ मे मण । जीविय मरण वा मे इमीए सम होउ । अहवा अवायसयसंकुले अरन्ने अहमेव दुहभायण होमि । एसा पुण वत्थलिहिय ममाएस मुणंती गंतूण सयणभवणे सुहेण चिट्ठिस्सइ । एव कयनिच्छओ गमिऊण रयणिं पिययमापडिबोहसमए तिरोहिओ तुरियपयक्खेव नलो । उन्निद्दकमलामोयसुरहिसमीराभिरामे रयणीविरामे दमयंतीए दिट्ठो सुविणो । आरूढाऽह फलफुल्लमणहरे चूयपायवे । भक्खियाइ मए तस्स पेसलाइ फलाइ । सहस त्ति वण-हत्थिणा उम्मूलिओ सो, तो पाडिया अह अंड व पक्खिणो खोणीयले । तओ पडिबुद्धा दमयंती नल अपेच्छिऊण जूहब्भट्ठा हरिणि व्व दिसाओ पलोयंता चिंतिउ पवत्ता । हा ! अच्चाहिय पडिय, ज अरन्ने असरणा पिएण विमुक्क म्हि । अहवा पहाए मह वयणसुद्धि-

सलिलाणयणत्थं कत्थ वि जलासए गओ भविस्सइ पिययमो । अहवा निरुवमरूवलुद्धाए कीए वि खेयरीए रमणत्थं नीओ भविस्सइ नलो । ते दुमा ते पव्वया तं चारन्नं एक्को चेव चंदसुंदरमुहो न दीसई नलो । एवं अणप्पवियप्पपज्जाउलमणा कयदिसालोया नलं अपेच्छंती भीमी सुविणत्थं भाविउं पवत्ता । जो चूयदुमो पुप्फफलसमिद्धो सो नलो राया । जं मए फलासाओ कओ तं रज्जसुहमाणणं जं च सो वणहत्थिणा उम्मूलिओ तं दिव्वेण रज्जब्भंसं लंभाविओ नलो । जं पुण पडिय म्हि तत्तो तं नगाओ चुक्क म्हि । ता इमिणा सुविणेण दुलहं मे दंसणं ति ।

ता रोविउं पवत्ता दमयंती मुक्ककंठमुच्चसरं ।
कायरमणाण इत्थीण धीरिमा होइ नहि वसणे ॥ ६१ ॥
हा नाह ! किं तएऽहं चत्ता ? किं तुज्झ होमि भारकरी ?
नहि भोगिणो कयावि हु नियकंचुलिया गुरुई होइ ॥ ६२ ॥

तहा हि—

कोवरससाज्जियनहो वि कुडिलदाढाकडप्पदुप्पिच्छो ।
पचाणणो न सक्को समीवदेसं पि अक्कमिउं ॥ ५३ ॥

मयगधलुद्धरोलंबटोउ वाहिरियसमग्गदिसचक्कं ।
तड्डरियकरं कुद्धं पि करिकुलं दूरमोसरइ ॥ ५४ ॥

धूमज्झामलियदिसो महंतजालो लिहियगयणग्गो ।
पासमपत्तो निज्झाइ वणदवो अकयसंतावो ॥ ५५ ॥

विप्फारियफारफणाफुक्कारं विमुक्कविसकणुक्केरा ।
पसरंतरोसविवसा वि विसहरा पहरिउं न खमा ॥ ५६ ॥

दिट्ठिप्पयाणमेत्तेण पडिहयाणप्पदप्पमाहप्पा ।
रक्खसभूयप्पमुहा परमुहा जंति दूरेण ॥५७॥

अह पहपरिस्समसलिलधोयगत्ताए कंटयाइविद्धपायतलझरंतरुहिराए धूलिधूसरसरीरच्छवीए तीए दिट्ठो महंतो सत्थो । चिंतियं च–अहो ! अरन्ननित्थरणकारणं दिट्ठो मए पुन्नोदएण पसत्थो सत्थो । स धीहूआ किंचि जाव ताव सव्वओ विविहाउहभयकरेहिं तक्करेहिं रुद्धो सत्थो । सतत्था तत्थ लोया । ताए भणिया मा बीहेह त्ति हक्किया तक्करा—अरे दुरायारा ! मए रक्खिज्जंतं मा लूडेह सत्थं, अन्नहा पाविस्सह अणत्थं । तहवि न निरमंति चोरा । तओ तीए सीलप्पभावदुस्सहा विमुक्का हुंकारा । तेहिं धणगुणटंकारेहिं वायसं व्व पणट्ठा चोरा । सत्थलोएण भणियं–अम्ह पुन्नाओ ठिया कावि देवया एसा । जीए चोरेहिंतो रक्खिओ स थो । सत्थनाहो जणणिं व तं पणमिऊण पुच्छए—देवि ! का ऽसि तुमं? किं वा अरन्ने परिब्भमासि? कहिओ तीए रुयंतीए तस्स बंधवस्सेव सव्वो नियवुत्तंतो । तेण वुत्तं–महारायनलस्स पत्ति त्ति मे पूयणिज्जा ऽसि ।

तुमए तक्करेहिंतो रक्खतीए उवयारकारिणीओऽहं । ता पविसेहि ममावास ति भणिऊण दमयंती नीया नियावासं । तं देवयं व आराहए सच्च वाहो । एत्थंतरे गरुयगज्जियभरियबंभंडभंडो आखंडलकोयंडदंडो सिहंडि मंडलाबद्धतंडवो घणपडलपडच्छन्नदिणमंडलो निरंतरासारसीयलो सलिल प्पवाहमंडियमहायलो पयट्टो पाउसो । जाया ति-रत्त निरंतरा वुट्टी । सुहं ठिया तत्थ दमयंती । विरयाए वुट्टीए मुत्तूण सत्थं पत्थिया एसा । पिच्छए पिंगकेसं गिरिं व दावाणलपज्जित्तं जलयं व कालकायं कयंत व कयदुइयरूवं कत्तियाकरालकरं घणं व विज्जुच्छडाडोवभीसणं रक्खसं । भणियं अणेण—सत्तरत्तछुहियस्स मे भक्खमुवलद्धियं ता तुमं भक्खिस्सं । तीए भणियं—भद्द ! जायस्स जंतुणो धुवो मच्चू । अकयत्थस्स मच्चुभयं । अहं पुण मूलाओ देवगुरुभत्तीए कयत्था । नत्थि मे मच्चुभयं । किं च—

> विविहदुहदूमिआहं मरणं पत्थेमि दुक्खमोक्खकए ।
> नलविरहाणलदड्ढं च मं तुमं खाहिसि सुहेण ॥ ५८ ॥
>
> ता भक्ख किं विलंबसि ? एस मए तुज्झ अप्पिओ अप्पा ।
> मरणं जिणा दुहाणं जलंजली जायए कत्तो ॥ ५९ ॥

तओ धीरयाए तुट्ठो रक्खसो । भणियं तेण—भद्दे ! तुट्ठो म्हि । किं ते पियं करेमि । तीए वुत्तं—जइ तुट्ठो सि ता कहेसु कया मे पइ-संगमो होहि त्ति । विभंगबलेण नाऊण अक्खियं रक्खसेण । पवास दिवसाओ आरब्भ संपुन्ने बारसे वरिसे पिउभवणट्ठियाए सयमेव मिलिस्सइ ते नलो । पुणोवि तेण वुत्तं—किं इमिणा मग्गखेएण ? जइ भणासि ता निमेसमित्तेण तुमं तायमंदिरं पराणेमि । तीए वुत्तं—कयत्थाऽहं नलसंगमकहणेण । नाहं परपुरिसेण समं वच्चामि । वच्च तमं सट्ठाणे । पहापुंजभासुरं सुरसरीरं दंसिऊण तिरोहिओ रक्खसो ।

बारसवरिसिय पइणो पवास मुणिऊण गहिया दमयंतीए नियमा। रत्तवत्थाइ तबूल भूसणाइ विलेवण विगईओ न गिण्हिस्सं, न जाव मिलेइ नलो। तओ तिव्वतवच्चरणपरा पारणए वीयरहियफासुविहियपाण-वित्ती चित्ताहिय संतिनाहपडिमं झायंती दमयंती गंतूण गिरिगुहाए ठिया। स थवाहो सत्थमज्झे त अदट्ठूण ससंभंतचित्ता गवेसंता आगओ गिरिगुहं। झाणसमत्तीए समासिओ सा तीए। ताण सलावं सोऊण सयत्ता तत्थ के वि तावसा। ठिया हरिणि व्व निच्चलरूवा। इत्यतरे थूलधाराहिं वरिसिउं पयट्टो मेहो। सरघोरणीहि व धाराहिं ताडि ज्जतेहिं तावसेहिं जंपियं--सयं पयप्पवच्चवचणत्थं कत्थ वच्चामो। सजायदयाए दमयंतीए भणियं--भद्दा! मा बीहेह। काऊण तेसिं चउदिसि कुडयं कया सीलसावणा--जइ मे सील अखडिय ता कुडयाओ बाहिं वरिसेउ मेहो। तओ छत्तच्छन्न व्व कुडए न निवडियं सलिलं। अन्नत्थ पत्थरा वि पलाविया पडतपयपूरेण। तं दट्ठूण निम्हियमणेहिं जंपियं अणेहिं। अहो! न माणुसीए एरिसं रूवं। न वा एरिसी सत्ती। ता नूण का वि देवया एसा। सत्थनाहेण वुत्तं--किं तुमं झायसि। किं वा निब्भया चिट्ठसि। ताए वुत्तं--अहं अरहंत देवं झायमि। तप्पभावओ नत्थि मे भयं। देवगुरुधम्मसरूव सवित्थर कहिऊण कराविओ जिणधम्मपडिवत्तिं सत्थनाहो। तावसा वि सपत्तपारपाणा कंजियं व नियधम्मं निंदंता पवन्ना जिणधम्मं। तय सत्थवाहेण कराविय पुरं। तं च पचसयाइ तावसाण इत्थं पडिबुद्धाइं ति 'तावसपुरं' ति पसिद्धं। तत्थ निम्माविय संतिनाहपडिमामणहरं जिणहरं। सव्वे वि जिणधम्मपरा कालं वोलंति। अन्नया निसीहे सेलसिहरे उग्गमन-रविपहापूरं व्व उज्जोओ दिट्ठो दमयंतीए। दिट्ठा य उप्पयतनिवयंता देवा। तेसिं जयजयारवेण जग्गिया जणा। तेहिं सम समारूढा दमयंती पव्वयं। तत्थ सिंहकेसरिसाहुणो कया केवलुप्पत्तिमहिमा अमरेहिं। वंदिऊण तं मुणिं पुरो निसण्णा सव्वे। इओ य तस्स केवलिणो गुरू

जसभद्दो नाम तयावसो। सो वि केवलिणं नमिऊण निसन्नो। कया केवलिणा असारसंसारसरूवपरूवणपरा धम्मदेसणा। एत्थंतरे तत्थागओ गयणमुज्जोयन्तो देवो। केवलिणं नमिऊण भणिया तेण दमयन्ती-भद्दे! इहेव तवोवणे कुलवइणो सीसो निच्चलचरणनपरो कप्परो नाम अहं मासि। पचग्गिसाहगो वि नाहिनादेओ तावसेहिं। तओ तेसु पसरत-रोसो पत्थिओ अन्नत्थ। नीरंधतिमिरनिरुद्धाए निसाए वच्चंतो निवडिओ गिरिकंदरे। गिरिदंतग्गलग्गा मग्गा मे दंता। दंतभंगपाडापरद्धो तत्थेव पडिओ। ठिओ सत्तरत्तं। तावसेहिं दुस्सुणिणस्सेव तस्स वत्ता वि न कया, किं पुण पडीयारो। विसेसओ मुयंगे व गेहाओ निग्गए तवो-वणाओ तम्मि तावसाणं सुहं संजायं। सोवि तावसेसु विसेसुद्धमनरोसो मरिऊण तत्थेव तावसासमे समुप्पन्नो पन्नगो। कयाइ कयफणाडम्बरो पहाविओ अहं तुह डसणत्थं। तुमए वि मं दट्ठूण पढिओ परमिट्ठिमंतो। तेण मे कन्नगोयरं गएण रुद्धा गई। पुणो वि पविट्ठो बिलं। अन्नया तए तावसाणं कहिज्जंतं धम्मं सुणेमि।

> जो कोहमाणमायालोहवसुगओ करेइ पाणिवहं।
> सो परभवम्मि पावइ जीवो निक्खाइ दुक्खाइं ॥ ६० ॥

तओ चिंतियं मए—हा! कहं भमिस्सं जो जीवगहेण चेव जीवामि! इमे य मए तावसा कहिंचि दिट्ठपुव्व त्ति ऊहापोहं कुणंतस्स मे जायं जाइस्सरणं संवेगपुव्वं पुव्वदुक्कडाइं गरहंतेण कयं मए अणसणं। मरिऊण सोऽहं सोहम्मे समुप्पन्नो कुसुमप्पहो नाम देवो। तुह धम्मवयण सवणाओ समुवगओ सुरत्तणं ति उवगारिणिं तुमं दट्ठुमागओऽहं। ता धम्मपुत्तो अहं ते। भणिया य तेण तावसा—खमह मज्झ पुव्वकोवा-चरणं। पालेह पुव्वपडिवन्नं सावयत्तं। तं च सप्पकलेवरं गिरि-कंदराओ कड्ढिऊण ओलंबियं पायवे। भणियं च—जो कोइ कोवं करेज्ज सो कप्परो व्व सप्पो परभवे हवेज्ज त्ति। तओ सविग्गचित्तेण

कुलवइणा भणिओ केवली—भयव ! देहि मे दिक्खं । केवलिणा वुत्त—एस जसभद्दगुरू दिक्खिस्सइ तुम । पुणो वि जंपियं कुलवइणा कह तए पडिवन्ना दिक्खा ? केवलिणा कहियं—कोसलाए नयरीए कूबरस्स नंदणो अहं । मंगलानयरीसामिणा केसरिणा दिन्ना मे बंधुमई नाम नियधूया । जणयाएसेण गंतूण परिणीया सा मए । तीए सह नियत्ततेण दिट्ठो मग्गे समोसरिओ एस आयरिओ । वंदिओ परमभत्ताए सुया सवणामयसारणी तस्स देसणा । पुच्छिओ य—भयवं ! कित्तियं मे जीवियं ? दिन्नोवओगेण वागरियं गुरुणा—वच्छ ! पंचेव दिवसाइं । तओ मए मरणमासन्नं मुणिऊण भणियं—भयवं ! थेवजीविओऽहं किं करेमि संपयं ? सपत्तमणुकंपेण गुरुणा वुत्त—वच्छ ! मा गच्छ खेयं । पडिवज्ज पव्वज्जं । जओ एगदिवसं पि एसा सग्गापवग्गकारणं । तओऽहं पवन्नो दिक्खं । गुरु-निओगेण आगओ एत्थ । सुक्कज्झाणाणलेण दड्ढकम्मिंधणो पत्तो केवलं । एवं कहिऊण कयजोगनिरोहो खवियभवोवग्गाहिकम्मो सिंह-केसरी गओ मोक्खं । कओ केवलिसरीरस्स सुरेहिं सक्कारो । पडिवन्ना कुलवइणा जसभद्दसूरिपासे पव्वज्जा । दमयंतीए भणिओ सूरी—ममावि देहि दिक्खं । सूरिणा भणियं—भद्दे ! भुत्तव्वा तए नलेण सह भोगा । अओ नारिहसि तुमं दिक्खं । पहाए पव्वयाओ उत्तरिऊण सूरी गओ तावसपुरं । एवं धम्मपसत्ता मलिणगत्ता सत्तसवच्छराइं ठिया गिरिगुहाए दमयंती ।

अन्नया आयन्नियं तीए जहा—दमयंति ! दिट्ठो मए अमुगप्पएसे तुह पई त्ति पहियवयणं । तओ समुप्पन्नपरिओसा निग्गया गुहाओ सा । पहाविया वयणाणुसारेण । गया दूरं । पडिया अरन्ने । नलं अपिच्छंती रोविउं पवत्ता । हा ! किं करेमि, कत्थ वा, जामि त्ति विलवंती तं चेव गिरिगुहं गंतुमारद्धा । दिट्ठा पसारिय-मुहीए भक्खिस्सामित्ति भणंतीए रक्खसीए । तीए वि न सक्किया सील-प्पभावओ भक्खिउं । सुणिणं ट्ठ व्व तिरोहिया रक्खसी । अग्गओ

गच्छतीए तीए दिट्ठा निज्जरा नई। पिवासपीडियाए पण्हिपहारेण खोल्लमात्तओ उप्पाइय तत्थ पाणियं। पाऊण तं पथिया पुरओ। परिस्संता वीसंता नग्गोहतरुतले। दिट्ठा सत्थपुरिसेहिं। भणिया य—भद्दे! का तुम देवि व्व दीससि? तीए वुत्तं—माणुसी अहं सत्थपरिभट्ठाऽरन्ने संचरामि। दंसेहि मे तावसपुरमग्गं।

तेहिं वुत्तं—अम्हे पाणियाणयणत्थं इत्थागया। अत्थगिरिमत्थयत्थे अक्के न सक्केमो ते मग्गं दंसिउं। जइ पुण अम्हेहिं सह आगच्छसि ता सत्थेण समं तुमं किं पि पट्टणं पावेमो। गया सा तेहिं सह सत्थे। तत्थ दट्ठूण धणदेवसत्थवाहेण पुच्छिया—कासि तुमं? तीए वुत्तं—वणियपुत्ती अहं, पिइहरं पत्थिया। अरन्ने पसुत्ता परिचत्ता भत्तुणा। वधवेहिं य तुह पुरिसेहिं सहागया। सत्थवाहेण वुत्तं—अहं अचलपुरं गच्छिस्सं, ता तुमं पि आगच्छ वच्छे! पुत्ति व्व पयत्तेण नइस्सं तुमं। तओ आरोविया पहाणजाइणे सा। पत्थिओ सत्थवाहो। आवासिओ वियसियदुमकुसुमसमुच्छलियपरागपुन्ने गिरिनिकुंजे। निसाए सत्थियएण पढिज्जंतो पंचनमोक्कारो सुओ दमयंतीए। तीए वुत्तो सत्थवाहो—जो नमुक्कारं पढइ सो सावओ साहम्मिओ मे, तं दट्ठुमिच्छामि। सो वि जणउ व्व वच्छलो तं घेत्तूण तत्थेव गओ।

दिट्ठो सावओ पडलिहियं तमालदलनीलं जिणबिंबं वंदंतो। दमयंतीए वि वंदियं बिंबं। कयसाहम्मियवंदणाए पुच्छिओ—भो! कस्स तित्थयरस्स बिंबमेयं? तेण वुत्तं—सुण, धरणीरमणीमणिकंचीए कंचीए नयरीए व वत्थव्वो वाणिओऽहं। तत्थ अन्नया नाणजुत्तो धम्मगुत्तो नाम समागओ साहू। वंदिऊण पुच्छिओ सो मए—कया मे निव्वुई? तेण वुत्तं—देवलोयाओ चुओ मिहिलापुरीए पसन्नचंदो राया होऊण एगूणवीसइतित्थयरस्स मल्लिनाहस्स पासे पडिवन्नसंजमो सिज्झिहिसि। तप्पभिइ समुप्पन्ना मे मल्लिनाहे भत्ती। पूजेमि पडलिहियमेयं मल्लिनाहस्स बिंबं। तेण वि पुच्छियाए दमयंतीए कहिओ नियवुत्तंतो। तेण वुत्तं—जणओ व ते

एस सत्थवाहो अह च भाया ता न कायव्वो तए खेओ । पहाए पत्तो सत्थवाहो अचलपुरं । तत्थ मुत्तूण दमयंतिं गओ अन्नत्थ । एसा तिसिया पविट्ठा नगरवावीए । जलदेवय व्व दिट्ठा इत्थीहिं ।

> तीए य वामचलणो गहिओ गोहाइ सलिलतीरम्मि ।
> नियजाइसमक्कए दुक्खे दुक्खं धुवं एइ ॥ ६१ ॥

तीए पढिओ नमोक्कारो । तप्पभावओ मुक्को पाओ गोहाए । सा पय पाऊण निग्गया वावीओ । निसन्ना निसन्नमणा वावीतडे । तत्थ वि रिउपन्नगसुपन्नो रिउपन्नो राया । तस्स चंदुज्जलजसा चंदजसा देवी । तीए दासीहिं दिट्ठा दमयंती । अच्चंतसुंदरि त्ति विम्हियाहिं ताहिं कहिया देवीए । ताए वि आणाविया अप्पणो पासे । दट्ठूण दमयंतिं, अहो ! महुरिमा रूवस्स त्ति भणंतीए आलिंगिया गाढं । दमयंती वि निवडिया चलणेसु देवीए । भणिया य—भद्दे ! कासि तुमं वणियपुत्ती भत्तुणा अहं अरन्ने चत्त त्ति कहियं तीए । देवीए वुत्तं—पुत्ति व्व चंदवई निच्चिंता चिट्ठ मह घरे । देवी वि पुरपरिसरे पइदिणं दीणाणाहाईणं दवावए दाणं । अन्नया दमयंतीए भणिया—देवी—जइ पुण मे भत्ता भोयणत्थं इत्थागच्छेज्ज ता अहं देमि दाणसालाए दाणं । निउत्ता सा देवीए । दइयं दट्ठुमणा देइ दाणं । पुच्छए अत्थिजणं, किमेरिसरूवो पुरिसो दिट्ठो तुम्भेहिं ति ।

अन्नदिणे दाणसालाठिया पिच्छए तलारेहिं निज्जंतं बद्धं चोरं । पुच्छए सा तलारे—किमिमिणा विणासियं ति । तेहिं कहियं—चंदवईए रयणकरंडिया हरिया अणेण । ता हणिज्जइ एसो । चोरो वि दंतगहियंगुली नमिऊण दमयंतिं भणइ—देवि ! मिल्लावेहि मं, तुह सरणमागओऽहं । दयावंतीए दमयंतीए कया सीलसावणा । सीलप्पभावेण तुट्टा तक्करस्स बंधा । विलीहूआ तलारा । इमं वुत्तंतं सोऊण समागओ तत्थ राया भणइ दमयंतिं—वच्छे ! किमेयमजुत्तं कयं तुमए ? नहि तक्करो रक्खिउं

भुज्जइ। जओ रायधम्मो इमो, जं दुट्ठनिग्गहो सिट्ठपालणं च। जइ पुण इमं न कीरइ ता सव्वत्थ अन्नवत्थाए मच्छसतिओ नाओ पयट्टइ। दमयंतीए विन्नत्तं—देव! दयापरवसमणाए मए एवं कयं, ता खामियव्वो मे इमो अवराहो। जओ दुट्ठरोगो व्व इमस्स पीडा संकंता मे मणे। तओ मुक्को तक्करो रन्ना। सो वि तुमं मे माय त्ति जंपंतो पइदिणं पणमेइ दमयंतिं। अन्नया पुच्छिओ सो तीए—को तुमं, कत्तो वा आगओऽसि? तेण कहियं—अहं तावसपुरवासिणो वसंतसत्थवाहस्स पिंगलो नाम दासो। जूयाइवसणासत्तेण मए वसंतसत्थवाहस्स चेव भवणे खत्तं खणिऊण अवहरियं सारदव्वं।

> घित्तूण तं सहत्थे पाणभएणं पहे पलायंतो।
> चोरेहिं लुंटिओ; कित्तियं व कुसलं कुसीलाण॥ ६२॥
>
> इह आगंतूण मए पाओ सेविउं इमो राया।
> दट्ठुं चंदवईए आहरणकरंडियं कहवि॥ ६३॥
>
> चलियं मह चित्तं तग्गहणमणोरहो समुप्पन्नो।
> पाएण कुपुरिसाणं न सहावो अन्नहा होइ॥ ६४॥
>
> तं घित्तुं निक्खंतो पावरियतणू पडेण विउलेण।
> चोरो त्ति लक्खिओऽहं इंगियकुसलेण नरवइणा॥ ६५॥

रायाएसेण वद्धो तलारेहिं अहं। वहत्थं निज्जंतेण मए दिट्ठा तुमं। पच्चभिजाणिऊण पवन्नाऽसि सरणं। मोइओ म्हि तुमए। किं च तावसपुराओ निग्गयाए तुमए मुक्कभोयणो वसंतसत्थवाहो ठिओ सत्तरत्तं। जसभद्दसूरिणा संसजणेण य वुज्झविओ भुत्तो अट्ठमदिणे। कयाइ पहाणपाहुडं घित्तूण गओ सत्थवाहो कूबरं दट्ठुं। तेणावि तुट्ठेण दिन्नं इमस्स छत्ताइलंछियं तावसपुरपहुत्तणं। सो वि तूरवाइयाइयंतरो

आगओ तावसपुरं । पालए तत्थ रज्जं । दमयंतीए य पावपव्वयवज्जं पवज्जं गहाविओ पिंगलो ।

अन्नया आयन्नियं भीमेण जहा—जूए जिणिऊण नलं अलंकरियं कूबरेण रज्जं । दमयंतिं घित्तूण पविट्ठो नलो महाडविं । न जाणिज्जइ कत्थ वि किं जीवइ मओ वा । तं सोऊण घोरंसुसलिलसिच्चंतथण-भरा परुन्ना पुप्फदंती । पेसिओ भीमेण तेसिं गवेसणत्थं पहुकज्जकरण-पट्टुओ हरिमित्तो नाम बडुओ । कमेण पत्तो अचलपुरे रिउपन्नस्स रन्नो पासं । पुच्छिओ चंदजसादेवीए—कुसलं मम बहिणीए पुप्फदंतीए ? बडुएण वुत्तं—निच्चं पि कुसलं देवीए । किंतु नलदमयंतीरज्जभंस-सवणाओ संजाओ देवीए महंतो चित्तसंतावो । चंदजसाए वुत्तं—किं भणिसि त्ति । बडुएण कहिओ मूलाओ नलजूयवुत्तंतो । तओ चंदजसं रुयंतिं दट्‌ठुं परुन्नो रायलोओ । सव्वं सोयानिब्भरं पिच्छिऊण छुहा-पीडिओ बडुओ गओ दाणसालं । निविट्ठो तत्थ भोयणत्थं । दाणाहि-गारिणिं दमयंतिं उवलक्खिऊण समुप्पन्नपरिओसो पणओ सो । देवि ! गिम्हे वीरुहाए व्व का एसा ते अपसत्था अवत्था ? दिट्ठिया दिट्ठासि जीवंती । संपयं कुसलं सव्वेसिं । एवं जंपिऊण वीसरियछुहादुक्खो गओ चंदजसासमीवं । भणियमणेण—वद्धाविज्जासि अत्थि ते दाण-सालाए दमयंती । तं सोऊण आगया तत्थ चंदजसा । तीए आलिंगिया गाढं दमयंती । भणियं च—धिद्धी मं जीए इयरजणविलक्खणेहिं सामुद्दियलक्खणेहिं अक्खिया वि नोवलक्खिया तुमं । वच्छे ! वच्छला वि अहं अत्ताणं गोविऊण किं वंचिया तुमए ? का वा ते लज्जा ममंतिए ? कहेहि किं तुमए मुक्को नलो ? नलेण वा मुक्कासि ? नूणं नलेण मुक्का तुमं । तुमं पि जइ वसणवडियं पइं परिच्चयासि ता धुवं रवी अवर-दिसाए उग्गमेज्जा । हा नल ! न लज्जसे गुणसंचयं चयंतो एयं ? किं ते कुलोचियमिणं ? गिण्हामि ते दुक्खं । किज्जामि उयारणं । खमेसु

मे अवराह जं नोपलक्खियासि । कत्थ वा फुरियकतिनिलओ ते भालतिलओ। तओ नियनिट्टीवणेण चदजसाए परामुट्ठ भालपट्ट दमयंतीए।

अको व्व मेहमुक्को सुवन्नपिंडो व्व अनलउत्तिन्नो ।
दमयंतीए भाले तिलओ तो फुरिउमारद्धो ॥ ६६ ॥

अह देवयाइ पडिम व्व ण्हाविया नियकरेहिं देवीए ।
पवरंसुयाइ परिहाविऊण नीया निवसमीवे ॥ ६७ ॥

चंदजसा दमयंती य दोवि रन्नो सहाइ उवविट्ठा ।
तम्मि समयम्मि सूरो भुवणपईवो गओ अत्थ ॥ ६८ ॥

तिमिरेण कज्जलेण व भायणं गयणमंडल भरिय ।
तहवि न रायसहाए नियाभिओ तिमिरलेसो वि ॥ ६९ ॥

तो रन्ना वागरिय—अत्थमिओ नणु रवी न इह दीवो ।
अथि न वा जलणो ता किमेस पविहिज्जोओ ॥ ७० ॥

तओ देवीए दसिओ सहजो पहापुजनिलओ दमयंतीए भालतिलओ। कोउगेण रन्ना नियकरेण पिहिओ। तओ गिरिगुह व्व तिमिरनिब्भरा जाया रायसहा। ओसारिऊण पाणिं पुच्छिया रन्ना रज्जभसाइवत्त । ओणयमुहीए रुयतीए तीए कहिया सव्वावि सा। रन्नावि नियउत्तरिज्जेण नयणाइ परामुसंतेण भणिय—पुत्ति ! मा रुयसु । सुरासुरेसु वि पहवइ विही। एत्थंतरे तरणिकरणि [कर]-तयप्पसरेण अमरेण परिसाए आगतूण कयजलिणा भणिया दमयंती—अह तुहाएसेण पिंगलो चोरो चारित्तं चित्तूण विहरंतो गओ तावसपुरं । तत्थ मसाणे ठिओ पडिमाए । चियानलेण डज्झंतो धम्मज्झाणपरो परमेट्ठिमंत सुमरंतो पुव्वपावाइ गरहंतो गओ पचत्तं । सजाओ पहापसरभासुरो सुरो । अवहिणा मुणियपुव्वभवो जीवियरक्खणेण

पव्वज्जापडिवज्जावणेण उवगारिणि तुम दट्ठुमागओ। ता चिर नद तुमं ति। तओ सत्त कणयकोडीओ वरिसिऊण तिरोहिओ देवो। एवं देवेण दसियं सुकयफल पच्चक्खं पिक्खतो परम्मो रिउवन्नो जिणधम्मे। समए विन्नत्तो बडुएण एसो—देव! विसज्जेह दमयंतिं पिइहरं। चदजसाए वि वुत्त—एव होउ ति। तओ रिउवन्नेण रन्ना विसज्जिया चउरंगबलकलिया चलिया दमयंती। तं आगच्छंतिं सोऊण सिणेहतरुसदाणिओ निग्गओ पुप्फदतीए समं समुद्दो भीमभूवई। जणणिजणए दट्ठूण तुट्ठचित्ता मुत्तूण वाहणं निवडिया पाएसु तेसिं दमयंती।

> ताण घणुक्कठाणं चिराओ मिलियाण नयणनीरेण।
> निवडतेण समता महीयले कद्दम जाय ॥ ७१ ॥
>
> जउण व्व जण्हुकन्नं जणणिं आलिंगिऊण दमयंती।
> लग्गूण जणणिकठे विमुक्कठं चिरं रुयइ ॥ ७२ ॥
>
> तो वयणपकयाइ जलेण पक्खालिऊण विमलेण।
> अखिलं पि सुक्खदुक्खं परोप्पर जंपियं तेहिं ॥ ७३ ॥
>
> अह भणइ पुप्फदती अकं आरोविऊण दमयंतिं।
> दिट्ठासि जं जियती तं सुकयं जग्गए अम्ह ॥ ७४ ॥
>
> अम्हं घरे अच्छती सुहेण पिच्छिहिसि नियपइं वच्छे।
> चिरकालाउ वि पावइ भद्दाइं जणो हि जीवंतो ॥ ७५ ॥

तुट्ठेण रन्ना दिन्नाइ बडुयस्स गामपचसयाइ। नगरे गंतूण दमयंती आगय त्ति सत्त दिणाणि कया विसेसओ देवगुरुपूया। अट्ठमदिणे भणिया दमयंती—तहा करिस्स जहा सिग्घं ते नलसंगमो भविस्सइ त्ति।

तया य दमयंतिं मुत्तूण रन्ने परिब्भमंतेण नलेण दिट्ठो वण-निगुंजाओ संजाओ धूमो। जो भमरमालासामलो उड्ढं वड्ढंतो गिरि व्व अच्छिन्नपक्खो अंतरिक्खे रिक्खंतो लक्खिज्जइ। निमेसमित्तेण जो फुरंतजालाकरालो जलहरो व्व महीयलुच्छलियविज्जुपुंजपिंजरो नज्जइ। तओ पसरियडज्झंतवंसतडयडारवो विविहसावयकंदभरिओ कयदुमोवद्दवो पलित्तो दवो। तत्थ "इक्खागुकुलकमलमत्तंडमंडल नल! रक्ख ममं" ति सद्दो सुओ नलेण। निक्कारणकरुणापहाणत्तणेण सद्दाणुसारओ वच्चंतेण दिट्ठो 'रक्ख रक्ख' त्ति भणंतो वणब्भंतरे भुयंगमो। कहं मे नामं कुलं वा वियाणइ इमो, कहं वा सप्पस्स माणुसी भास त्ति विम्हियाखित्तचित्तेण तस्स कड्ढणत्थं खित्तमुत्तरिज्जं। तं च भूविलग्गं वेढियं नियभोगेण भोगिणा। रज्जु व्व कूवाउ कड्ढिऊण वणदवाविसए पएसे पन्नगं मुत्तुकामो तेण डक्को करे नलो। तं भुयंगं भूयले खिविऊण भणियं नलेण—साहु कयं कयन्नुणा तुमए जं ममोवगारिणो एवमुवगरियं। सच्चं खु एयं जो खीरं पाएइ सो वि डसिज्जइ तुह जाईए। एवमुल्लवंतस्स नलस्स विसप्पंतेण सप्पविसेण सजीवं चावं व जायं खुज्जं सरीरं। पिसाओ व्व कविलकेसो, करहो व्व लंबोट्ठो, रंको व्व सुहुमपाणिपाओ, गणवइ व्व लंबोयरो संपन्नो नलो।

बीभच्छसव्वगत्तं अत्ताणं पिच्छिऊण चिंतियं नलेण—अहो! इमिणा रूवेण मुहा मे जीवियं, ता परलोओवयारिणिं पव्वज्जं पवज्जामि। एवं चिंतापवन्नस्स नलस्स पन्नगो संपत्तो पसरंतपहामंडलो लसंत-मणिकुंडलो सुरो। भणियं अणेण—परिच्चय विसायं, सुण पिया अहं निसहो। तया तुह रज्जं दाऊण पडिवन्नपव्वज्जो मरिऊण समुप्पन्नो बंभलोए देवो। अवहिनाणेण मुणिया मए इमा ते अवत्था। अओ मए मायाए भुयंगरूवं काऊण खयखारक्खेवो व्व दूसहावइयस्स ते सरीरे विहियं विरूवत्तणं, तं च कडुओसहपाणं व उवगारगं ति चिंति-यव्वं तए। जओ किंकरीकया तुमए सव्वे वि पत्थिवा; ते विरूवत्ते

अणुवलक्खिउज्ज तुम नोमहसिस्सति । पव्वज्जामणोरह पि सपय मा करेसु, अज्ज वि भुत्तव्वा तित्तिया तुमए मही । अह चेव चारित्त पडिवत्तिसमय ते कहिस्स, तहा गिण्हेसु बिल्लमेय रयणकरडय च धरेसु जत्तेण । जया य सरूवमप्पणो इच्छासि तया फोडेज्ज बिल्लु, पेच्छिहिसि तस्स मज्झे देवदूसाइ, उग्घाडिज्ज रयणकरडय तत्थ पलोइहिसि हारप्पमुहाहरणाइ । तेहिं देवदूसेहिं आहरणेहिं य परिहिएहिं पाविहिसि तक्खणं नियरूव । नलेण पुच्छिओ देवो दमयतीए वुत्तत । सइत्तण-पहाणो कहिओ तेण सव्वो । भणिओ देवेण नलो— किमेव अरण्णे परिब्भमसि ? पराणेमि तुम' तत्थ, जत्थ गतुमिच्छासि । नलेण वुत्त— सुसुमारपुरे पराणेसु म । तओ तहा काऊण देवो गओ सुरलोय ।

नलो वि तन्नगरुज्जाणभूसणे जिणभवणे पणमिऊण नमिनाह पत्तो सुसुमारपुरदुवार । तत्थ उम्मूलियालाणक्खभो पउणफरिसे वि धूणियासणो उवरि सचरते सकुते वि करेण कड्ढतो भजतो तरुवण नियरिओ महाहत्थी । तत्थ दहिवन्नेण रन्ना पायारमारुहिऊण भणिय—जो एय महाकुजर वसीकरेइ तस्स ज मग्गिय सपयच्छामि । नलखुज्जेण वुत्त—कथ सो महागओ जेण अह वसीकरेमि । एव भणतस्स खुज्जस्स घणो व्व गज्जतो त पएसमागओ गओ । जवेण त पइ पहाविओ'खुज्जो । करिकरायवचणकुसलेण आगओ पच्छओ पासओ य सचरतेण तेण नीओ परिस्सम करी । गरुडो व्व उप्प-इऊण आरूढो तस्स खधे । पुव्वासणे ठाऊण कण्णे खिविऊण चलणे आहओ कुभयले चवेडाए । करकलियकुसेण वाहिओ करी खुज्जेण । उग्घुट्ठो जयजयारवो जणेण । दिन्न रन्ना सुवण्णसिखल । वस नेऊण नीओ नलेण आगणक्खभ वारणो । तओ उत्तारिऊण अकयपणामो दहिवन्नस्स रन्नो आसन्ने निसन्नो नलो । रन्ना भणिओ —भो खुज्ज ! अथि हत्थिसिक्खावियक्खण किमन्न पि विन्नाण ते ? खुज्जेण भणिय—किम न कहेमि, जइ सूरियपाग रसवइ दट्ठुमिच्छासि,

ता करेमि । तओ रन्ना गतूण गेहं खुज्जस्स समप्पिय मुग्गतदुल्साग-वेसवारप्पमुहं। सूराते थालीओ मुत्तूण सूरविज्जं सरतेण खुज्जेण कया दिव्वा रसवई । कप्पसुक्खदिन्न पिव मणुन्न त रसवइं भुत्तो सपरि-वारो राया। जपिय रन्ना—अहो ! रसवईए पागपगरिसो, अहो ! रसमहुरिमा, अहो ! निसेसपेसलया, अहो ! सव्विदिउवयारित्तण । एरिसं रसवइं नलो चेव जाणइ तओ नल सेवतस्स मे पारिचया चिर एसा । ता किं तुम नलो सि खुज्ज ? न वा विरूवो एरिसो नलो, कह्न या जोयणसयदुगतरियस्स तस्सागमो ? कत्तो वा भरहद्धसामिणो तस्स एगागित्तण ? तओ तुट्ठेण रन्ना दिन्नाइं खुज्जस्स वत्थालकार णाइ टकलक्ख गामाण च पचसयाइं । से सव्वपि गहिय खुज्जेण । न गहियाइ गामाण पचसयाइ। रन्ना वुत्तो खुज्जो—किमन्न पि किचि ते दिज्जउ ? खुज्जेण जपिय—जइ एव, पारद्धि मज्ज च नियरज्जे निवारेसु । रन्ना वि तव्वयणबहुमाणओ तहेव कय । अन्नया रन्ना पुच्छिओ खुज्जो—को तुम ? कत्तो वा आगओ ? खुज्जेण जपिय— कोसलाए नलरायस्स सूययारो हुडिओ नामाह । तस्स पासे सिक्खि याओ कलाओ । नलो कूबरेण बधुणा जिणिओ रज्ज, दमयतिं घित्तूण पवन्नो अरन्न । विवन्नो तत्थेव नलो । तओ अह आगओ तुह समीव, न उण अगुणन्नुणो कवडकूवस्स कूबरस्स पासे ठिओ ।

तो दहिवन्ननरिंदो सोऊण नलस्स मरणवुत्तत ।
त सोय सपत्तो पारिज्जइ जो न कहिउ पि ॥ ७६ ॥

दमयतीपिउपासे दहिवन्ननिवेण अन्नया दूओ ।
केणावि कारणेण पट्ठविओ मित्तवित्तीए ॥ ७७ ॥

भीमेण सक्कारिओ दूओ। कयावि पत्थावे पत्थिवस्स पुरओ जपिय दूएण—मम सामिणो समीवे नलस्स सूयकारो अत्थि, नलोवएसओ

सो मुणइ सूरपाग रसवइ । त सोऊण दमयंतीए जपिओ पिया—ताय ! पणिहिं पेसिऊण जाणाहि, केरिसो सूयारो । नल विणा न याणइ सूरपाय रसवइ । जइ पुण गोवियप्पा नलो चेव हविज्ज एसो ।

तो साभिकुज्जखुसरो कुसलो नामेण पेसिओ विप्पो ।
दहिवन्नसूयारस्स रूवजाणणकए रन्ना ॥ ७८ ॥

सो सुसुमारनयरे पत्तो सुहसउणदुगुणिउच्छाहो ।
खुज्ज दट्ठु तस्सतिए निसन्नो निसन्नो अ ॥ ७९ ॥

कुसलो चिंतेइ इम कत्थ नलो कत्थ खुज्जओ एसो ।
ज मेरुसरिसवाण अतरमोसिं पि त चेव ॥ ८० ॥

तओ चित्ते किपि सपहारिऊण कुसलो दुहय गाएइ—

निट्ठुरु निक्किवु काउरिसु एकु जि नलु न हु भति ।
मुक्क महासइ जेण वणि निसि सुत्ती दमयंती ॥ ८१ ॥

त पुणो पुणो गिज्जमाण सोऊण दमयतिं समरतो गलत कुजलो परुन्नो नलो । 'किं रुयसि' त्ति पुच्छिओ कुसलेण । खुज्जेण जपिय—करुणरससगय गीय ते सुणिऊण रुयामि । खुज्जेण पुच्छिओ सो ईहियत्थ । नलजूयाओ आरब्भ निद्दभाए दमयती-गमणपज्जता कहिया कहा कुसलेण । पुणो वि वुत्त विप्पेण खुज्ज ! दहिवन्नस्स रन्नो दूएण भीमरायस्स अग्गओ सूरपागसूवयारो त्ति कहिओ तुम । सूरपागपच्चलो नलो चेव त्ति चिंततीए दमयतीए जणयमब्भत्थि-ऊण पेसिओ अह ते दसणत्थ । तुम दट्ठूण चिंतिय मए—कत्थ अच्च-त्थमणुज्जो खुज्जो, कत्थ वा सव्वगोवगपेसलो नलो । कत्थ कत्रलिय-तिमिरुडवरो वगो, कत्थ वा कयजणाणदो चदो । तहा ममागच्छतस्स

समुद्दो सउणसघाओ सजाओ सो वि निष्फलो, ज तुम न होसि नलो ।
दमयतीविम्भमपरसेण खुज्जेण नीओ नियगह निवो ।

जओ—

जय जणो वसइ पिओ तीए दिसाए समागओ सतो ।
काओ विहुणइ हरिस किं पुण पियपेसिओ पुरिसो ॥ ८२ ॥

महासईए दमयतीए महापुरिसस्स नलस्स य कइलस्स ते किं सागय कीड त्ति वुत्तूण कया मोयणाइपडिवत्ती । दिन्न दहिवन्नदिन्न आहरण । तओ पत्तो कुसलो कुमलेण कुडिणपुर । कहिओ भीमस्स मत्तकरिवसीकरणमूलो सव्वो खुज्जवुत्तन्तो । दमयतीए वुत्त—ताय ! नूण नलो सो, किंतु केणावि आहारदोसेण कम्मदोसेण वा विरूवो जाओ ।

करिसिक्खाकुसलत्त, सूरियपागस्स करणसामत्थ ।
अच्चब्भुय च दाण नल विणा नत्थि अन्नत्थ ॥ ८३ ॥

ताय ! केणावि उवाएण त खुज्ज इहाणेसु, जेण त सय परिक्खेमि । भीमेण वुत्त—पुत्ति ! अत्थि सयवर पारभेमि, हक्कारेमि दहिवन्न । दहिवन्नो पुव्वं पि ते लुद्धो आसि, पर तुमए नलो वरिओ । ता एण्हि तुह सयवर सुणिऊण सिग्घमागमिस्सइ सो । तेण सह खुज्जो वि । जइ सो नलो ता तुम अन्नस्स दिज्जति न सहिस्सइ । तहा [य] तुरयाहिययन्नू नलो अत्थि । जइ सो खुज्जो नलो ता रहतुरयपेरणण जाणियव्वो नलो त्ति । नलस्स पेरतस्स पवणतुल्लरया तुरया हवति । आसन्न दिवस कहिस्स । जइ तम्मि आगमिस्सइ खुज्जो वेगेण, सो नलो नूण । अन्नो वि थीपरिभव न सहइ किं पुण नलनरिंदो । पेसिओ भीमेण दहिवन्नस्स दूओ, कहिओ तेण चित्तसुद्धपचमीए दमयतीसयवरो । चिंतिय दहिवन्नेण—अहिलसणीया मे दमयती, पर दूरदेसे सा, पच्चूसे

पचमी, न तीरइ तत्थ गतु, ता किं करेमि त्ति मीणो व्व थोयजले पत्तो अरइ दहिवन्नो । खुज्जेण चिंतिय–दमयती महासई न पुरिसतरमिच्छइ इच्छेज्ज वा तहावि मइ विज्जमाणे को गिण्हेज्ज त । ता त थ दुहिवन्न छर्हि पहरेर्हि नेमि, जेण अणेण सह ममावि पसगेण दसण होइ । खुज्जेण वुत्तो दुहिवन्नो—किं तम्मासि तुम ? कहेहि कारण । नहि अकहियरोगस्स रोगिणो चिगिच्छा कीरइ । रन्ना वुत्त—सपन्नो कय-सुरपुरपवेसमगलो नलो, पुणो वि दमयती सपय सयवर करिस्सइ, अत्थि मे दमयतीए अहिलासो, दूरे विदब्भा, छच्चेव पहरा अतरे, बहुय-दिवसेहिं आगओ दूओ, अह पुण कह इत्तिएण कालेण वच्चिस्सामि त्ति चिंताए न पावेमि निव्वुइ । खुज्जेण वुत्त—जच्चतुरयजुत्त अप्पेहि मे रह, जेण पच्चूसे तत्थ तुम नेमि । न सामन्नपुरिसो एसो किंतु खेयरो सुरो व त्ति चिंतिऊण समप्पिओ जहुत्तरहो रन्ना । ■ काऊण पगुण भणिओ नलेण दहिवन्नो—आरोह रह ।

> राया थइयाइत्तो छत्तधरो दुन्नि चामरकरा य ।
> आरूढा तम्मि रहे पच इमे, खुज्जओ छट्ठो ॥ ८४ ॥
>
> त बिल्ल च करड कडियडे बधिऊण वत्थेण ।
> कयदेवगुरुसुमरणो तुरगमे खेडए खुज्जो ॥ ८५ ॥
>
> हयाहिययजाणएण नलेण चोइज्जमाणवरतुरओ ।
> गतु रहो पयट्टो पहुचित्तेण विमाण व ॥ ८६ ॥
>
> अह दहिवन्नस्स पडो पडिओ रहवेगपवणउब्धूओ ।
> तेण परिओसवसओ नलस्स ओयारण व कओ ॥ ८७ ॥

दहिवन्नेण कहियमेय खुज्जस्स, हसिऊण भणिय खुज्जेण—कत्थ पथिव, अत्थि ते पडो ? पडपडणाओ पचवीसजोयणाइ आगओ रहो । किं च मज्झिमा इमे तुरया, जइ पुण उत्तमा हवेज्ज,

ता इत्तिएण कालेण चोइज्जमाणा वरपचासजोयणाइ रहो आगच्छेज्जा। दहिवन्नेण थक्खरक्खं पिक्खिऊण अक्खिय--इत्थ अक्खे जत्तियाइं फलाइ चिट्ठति अगणतो त्ति तेसिं सख जाणेमि अह, नियत्तत्तो ते कोउगे दासिस्स। खुज्जएण भणिय--मए सारहिम्मि मा वीहेसु काल-क्खेवाओ। एगमुट्ठिप्पहारेण पाडेमि सव्वाइ फलाइ तुह पुरओ। रन्ना वुत्त--पेच्छ अच्छेर, पाडेहि तुम, चिट्ठति अट्ठारससहस्साइ फलाण। तओ मुट्ठिघाएण पाडियाइ ताइ खुज्जेण। गणियाइ दहिवन्नेण जाव तित्तियाइ चेव। दिन्ना दहिवन्नस्स पत्थिएण तुरयहिययविज्जा खुज्जेण। गहिया दहिवन्नाओ फलसखाविज्जा। पहाए कुडिणपुरासन्ने पत्तो रहो। वियसियवयणकमलो सपत्तो दहिवन्नो।

एत्थतरे रयणीविरामे दमयतीए दिट्ठो सुविणओ। कहिओ पिइपुव्व पिउणो। जहा दिट्ठा मए निव्वुइदेवा आणेयती इत्थ गयणे कोसलुज्जाण। देवीवयणेण पुप्फफलकलिय आरूढा अह चूयपायव। मम हत्थे समप्पिय पहाणपउम देवीए। पडिओ पुव्वारूढो झत्ति विहगमो। भीमेण वुत्त--पुत्ति! सोहणो सुविणो। निव्वुइदेवी ते पुन्नरासी जग्गिओ। कोसलुज्जाण कोसलरज्जलाभकरं। मायदारोहण नलसगमकारण। पुव्वारूढविहगम-पडण कूबररस रज्जभसो। पच्चूसे दिट्ठो त्ति अज्जेव ते मिलिस्सइ नलो।

तयाणि चेव पत्तो पुरदार दहिवन्नो। कहिओ मगलाभिहाणपुरिसेण भीमस्स। झत्ति आगतूण मित्तो व्व परिरभिओ भीमेण। समप्पिओ पवरावासो। भोयणाइपडिवर्त्ति काऊण भणिओ भीमेण--अत्थि ते सूरपागसूवयारो, त दसेहि मे। आइट्ठो दहिवन्नेण खुज्जो रसवइकरणत्थ। तेण वि कप्परुक्खेणेव तक्खणे कया रसवई। दहिवन्नोवरोहेण भुत्तो भीमो सपरिवारो त रसवइ। तस्सासायपरिक्खणत्थ तब्भत्तभरिय थाल आणाविऊण भत्त दमयतीए। रसासायणाउ य निच्छिय खुज्जो नलो त्ति। भणिय च तीए--पुव्वं नाणनिहिणा गुरुणा अक्खिय मे नल

विणा सूरपाग अन्नो न याणइ मारहे। ता नूण नलो चेव एसो। जं पुण खुज्जो तत्थ केणावि कारणेण होयव्वं। नलस्स एक्का परिक्खा रसवई, अन्ना वि अत्थि। नलंगुलीए वि फरिसिया अहं पुलयालंकिया होमि। ता अंगुलीए फरिसेउ मं खुज्जो। जइ पुण इमा वि परिक्खा मिलइ, तओ खुज्जो पुच्छिओ--किं तुमं नलो? तेण वुत्तं--कत्थ नित्थिन्नरच्छत्थलो नलो, कत्थाहं जणनयणदुक्खुज्जओ खुज्जओ। तह वि गाढोवरोहेण तेण फरिसिय दमयंतीए वच्छत्थलं अंगुलीए। तित्तिएणावि अंगुलीफरिसेणावि हिययइरिसुक्करिसेण कक्कोडयं व जाय उक्कटयं दमयंतीए देहं। तया सुत्ता अहं तुमए मुक्का, संपय पाणनाह! दिट्ठोसि, कहिं वच्चासि? त्ति भणंतीए तीए नीओ नलो भवणब्भतरं। अब्भत्थिओ--पयासेसु सरूवं। तओ बिल्लाओ करंडाओ य वत्थालंकरणाइ परिहिऊण जाओ सरूवत्थो नलो। तं दट्ठूण तुट्ठचित्ता दमयंती वल्लि व्व पायव सव्वंगमालिंगए गाढं। भीमेणावि नलो नाऊण निवेसिओ निययसिंहासणे। सामी तुमं, ता समाइस किं करेमि त्ति भणतो ठिओ पुरओ कयंजली भीमो। दहिवन्नेण विन्नत्तो नलो। नाहो वि तुमं ज अन्नाणओ अणुचिय आणत्तो सि, त खमेसु मे। दमयंतीए हक्काराविओ चदजसासमेओ समागओ रिउपन्नो राया। तहा तावसपुरपहू वसन्तसिरिसेहरो। कया तेसिं पडिवत्ती भीमेण।

अन्नया सव्वेसिं पि भीमसहाए ठियाण पत्तो पहाए पहापसरडामरो अमरो। कयंजलिणा भणिया तेण दमयंती--अहं खु तावसवई, तुमए पडिबोहिओ, जिणधम्मप्पभावेण मरिऊण सोहम्मे सूरो संजाओ त्ति। सत्तकणयकोडीओ वरिसिऊण गओ सट्ठाण। भीम-रिउपन्न-दहिवन्न-वसंतप्पमुहेहिं महीनाहेहिं मिलिऊण रज्जे अहिसित्तो नलो। नलाए-सेण मेलियाइ तेहिं नियनियबलाइ। तेहिं परिगओ गज्जन्तगरुयमयगलो तुरयखुरक्खयखोणीरेणुरुद्धनहयलो रहचक्काचिक्कारउक्कंपियारिचक्कभत्त-[illegible] पत्तो कोसलापुरिं। दूय पेसिऊण कहाविय कूबरस्स

किं पुव्वभवे भयव ! अम्हेहिं कय जमेरिस रज्ज ।
लघ्धूण हारिय अह पुणो वि लद्ध समग्ग पि ॥ ९८ ॥

गुरुणा भणिय—सुण सोम ! अत्थि एत्थेव जंबुदीवम्मि ।
भारहवासे अट्ठावयस्स गिरिणो समीवम्मि ॥ ९९ ॥

निच्च अदिट्ठपरचक्कसगर अत्थि संगर नगर ।
तत्थासि विहियदिसिरमणिकम्मणो मम्मणो राया ॥ १०० ॥

तस्स वीरमई देवी । कयाइ तीए सह पारद्धिपत्थिएण परियणेण नगरबाहिं सत्थेण सह गच्छतो धम्मो व्व मुत्तिमंतो पसंतो सनीमप्पमुह गुणसिसिद्धो दिट्ठो मुणी । मिगयामहूसवविग्घपउणो असउणो मे एसो त्ति चिंततेण तेण कुंजरो व्व जूहाओ सत्थाओ धरिओ सो । नियत्तिऊण नीओ नियगेह । बारस घडिआओ जाव निडविओ । पच्छा पुच्छिओ समुच्छलियकारुन्नेण रन्ना देवीए य—कत्तो तुम आगओ, कत्थ वा पत्थिओसि ? मुणिणा भणिय—रोहीडयपुराओ अट्ठावयपव्व यावयसपडिबिंबाण जिणबिंबाण वदणत्थ सत्येण सह पत्थिओऽहं । एव मुणिवयणमतसरणेण विसं व विसहराण नियलिओ तेसिं कावो । महगभाव नाऊण मुणिणा कहिओ जीवदयापहाणो धम्मो । आजम्माओ धम्मक्खरेहिं अविद्धकन्नाण ताण जाओ किंचि धम्मपरिणामो । पडिलाहिओ तेहिं साहू भत्तपाणाइणा । धरिओ केत्तिअ पि काल । ओसह व रोगीण तेसिं धम्मविन्नाण दाऊण तेहिं विसज्जिओ गओ मुणी अट्ठावय । एव साहुससग्गओ पडिबुद्धेहिं तेहिं दविण व किंर णेहिं जत्तओ पालिय सावगत्तण । अन्नया वीरमई धम्मथिरीकरण य सासणदेवयाए नीया अट्ठावयपव्वय । तत्थ नियनियवन्नप्पमाणजुत्ताओ विविहरयणपजुत्ताओ सुरासुरविणिम्मियमहिमाओ अरिहंतपडिमाओ पेच्छिऊण परम परिओसमावन्ना । वदिऊण आगया तओ नियनयर ।

आभीरधम्मिलासस्स रेणुया–नामियाइ घरिणीए।
निम्मउगुणपरिपुन्नो उप्पन्नो 'धन्नउ' त्ति सुओ ॥ ११० ॥
वीरमई–जीवो पुण सजाया 'धूसरे' त्ति से घरिणी।
धन्नो नियमहिसीओ चारिइ गतूण चारीइ ॥ १११ ॥
अह पाउसे पयट्टे घणेसु वुट्ठिं घण कुणतेसु।
महिसीण चारणत्थ सिरोवरिं छत्तय धरिउ ॥ ११२ ॥
धन्नो गओ अरन्ने तेण तहिं तिव्वतवकिसो दिट्ठो।
काउस्सग्गेण ठिओ मुणी गिरिंदो व्व निक्कपो ॥ ११३ ॥
भत्तीएँ छत्तय से सिरम्मि धरिउ निवारिय इमिणा।
समणस्स वुट्ठिकट्ठ, अह वुट्ठीए नियत्ताए ॥ ११४ ॥
नमिऊण मुणी भणिओ धन्नेण—तुम इहागओ कत्तो ?
समणेण जपिय—भद्द ! पडुदेसाउ पत्तोह ॥ ११५ ॥
लकापुरीइ चालिओ तत्थागयनियगुरूण नमणत्थ।
मेहेण सत्तरत्त वरिसतेण नवरि रुद्धो ॥ ११६ ॥
धन्नेण जपिय—पकदुग्गमा णाह सपय ! पुहवी।
तो चलसु नयरमज्झे मज्झ इम महिसमारुहिउ ॥ ११७ ॥
मुणिणा भणिय—साहूण वाहणारोहण अजुत्त ति।
तो धन्नएण सहिओ साहू सणिय गओ नयर ॥ ११८ ॥
धन्नेण मुणी भणिओ—खणमेक्क एत्थ चिट्ठ ताव तुम।
घित्तूण जाव दुद्ध अहमागच्छामि गेहाओ ॥ ११९ ॥
गतूण गिह धन्नो दुद्ध घित्तूण आगओ झत्ति।
भत्तीए कारिओ तेण महरिसी दुद्धपारणय ॥ १२० ॥

तत्तो गुरूहिं चत्तो पिउणा पडिबोहिओ य आगतु ।
परिपालिउ असक्को वय, इमो अणसणं कुणइ ॥ १३२ ॥

दमयतीए वि कय नलाणुरत्ताइ त तओ मरिउ ।
जाओ नलो कुबेरो दमयती तस्स पुण भज्जा ॥ १३३ ॥

किंचि वयविराहणओ नीयसुरत्त इमेहिं सपत्त ।
दो वि खविऊण कम्म कमेण मोक्खं लहिस्सति ॥ १३४ ॥

इति द्यूते नलकथा



सोहग्गमंजरी मंजरि व्व पसरंतसीलसुरहिगुणा ।
नयणभमराण वीसाममंदिरं से महादेवी ॥ ९ ॥

कयाइ तीए समुप्पन्नो पुत्तो। करावियं रन्ना वद्धावणयं। कयं से 'नरसिंहो' त्ति नामं। पत्तो सो कुमारभावं। गहाविओ कलाकलावं। पवन्नो अणन्नसामन्नलायन्नपुन्नं तारुन्नं।

सा तस्स रूवसोहा सजाया पिच्छिऊण जं मयणो।
लज्जाए विलीणंगो नूणमणंगत्तणं पत्तो ॥ १० ॥

अन्नया विन्नत्तो कुमारो पडिहारेण—देव ! दुवारे चिट्ठंति कुमारदंसणत्थिणो कुसलनिउणनामाणो चित्तयरदारया। कुमारेण वुत्तं—सिग्घं पवेसेहि। पवेसिया पडिहारेण। पणमिऊण कुमारं उवविट्ठा ते। समप्पिया चित्तवट्टिया।

अह पेच्छिऊण एयं परिओसविसट्टलोयणजुएण।
भणियं नरसिंहेण का एसा देवया एत्थ ॥ ११ ॥

हसिऊण तेहिं भणियं न देवया किंतु माणुसी एसा।
तो कुमरेण वुत्तं—न एरिसी माणुसी होइ ॥ १२ ॥

अह माणुसी वि जइ होज्ज एरिसी ता कुणंति जं कट्ठं।
के वि हु सग्गनिमित्तं तेसिं सव्वं पि तं विहलं ॥ १३ ॥

ता तुम्ह नूणमेयं अणुत्तरं चित्तकम्मचउरत्तं।
इय मज्झ पुरइ चित्ते, तो भणियं कुसलनिउणेहिं ॥ १४ ॥

अम्हाणमिह न किंचि वि चित्तकरं चित्तकम्मचउरत्तं।
दट्ठुं पि पडिच्छंदं न जेहिं सम्मं इमा लिहिया ॥ १५ ॥

एक्कस्स पयावइणो वसइ विन्नाण-कोसल्ल एत्थ।
जेण पडिच्छंदयमंतरेण वाणा निणिम्मविया ॥ १६ ॥

इय तव्वयण सोउं वियसियमुहपंकएण कुमरेण।
भणिय—कहेह भद्दा! का एसा कस्स वा धूया ॥ १७ ॥

तेहिं भणिय—कुमार! सुण। अत्थि कणगउरनयरे कणगद्धओ राया, कणगावली से भज्जा, ताण कणगवई नाम धूया।

पसरंतेण समंता कणगुज्जल कायकंतिपडलेण।
कणयाभरणाइ पिय जा दीसइ दिसापुरंधीण ॥ १८ ॥

सा य रूवाइसएण मुणीण वि मणहारिणी, कलाकुसलत्तणेण असरिसी अलंकनयाण, पत्तजोव्वणा समागया पिउपायपणामपयमयाण मंडवे। आयन्निय तीए वंदिणा कीरंत कुमार! तुह गुणकित्तणं। तप्प भिइ च परिचत्तसेसवावारा अट्टाणदिन्नहुंकारा कंठोलंवपचमुग्गारा गरुयपसरंतनीसासा कुमारगुणसंकहामत्तपत्तआसासा सजाया सा। सुणियमिणं से सहीहिंतो रन्ना। किं इमीए ठाणे अणुराओ, कुमारस्स वि केरिस इमं पइ चित्तं ति जाणणत्थं, कुमारस्स पडिच्छंदयं आणेउ, इमं कणगवईपडिच्छंदय च दंसिउं पेसिया इत्थ अम्हे। कुमार! नगरुज्जाणे सहासेहेण धणुव्वेयमब्भसतो पुरपरिसरे विविहतुरगवग्गवग्गणविणोयमणुहवंतो सीहदुवारे वारणारोहकील कुणंतो य दिट्ठो तुमं। तओ सरीरसुंदेरदंसियकंदप्पदप्पस्स कुमारस्स अहो अविकल कलाकोसल्लं ति पत्ता विम्हयं अम्हे। इमं च सोऊण मयणसरगोयर गओ कुमारो। तहा वि नियमागार गूहंतेण तेण भणियं—भण भो मइसार! किं पि समस्सापयं। पहसियमुहेण जंपियं मइसारेण—'करि सफलउ अप्पाणु'। सिग्घमेव भणियं कुमारेण—

'पडिवज्जिवि दय देव गुरु देवि सुपत्तिहि दाणु ।
विरइवि दीणजणुद्धरणु करि सफलउ अप्पाणु ॥ १९॥

कुसलेण वुत्त—अहो कुमारस्स कव्वकरणसत्ती ! कुमारेण जंपिय—बुद्धिसार ! तुम पढसु । तेण पढिय— 'इहु मल्लिम पज्जतु' ।

कुमारेण भणिय—

'पुत्तु ज्जु रजइ जणयमणु या आराहइ कंतु ।
भिच्चु पसन्नु करइ पहु इहु मल्लिम पज्जतु ॥' २० ॥

अहो अइसओ त्ति भणिय निउणेण—कुमार ! मए वि समस्सा चिंतिया अत्थि त पूरेसु । कुमारेण वुत्त—पढसु । पढिया निउणेण—

'मरगयवन्नह पियह उरि पिय चंपयपहदेह ।'

तक्कालमेव कुमारेण भणिय—

'कसवट्टइ दिन्निय सहइ नाइ सुवन्नह रेह ॥' २१ ॥

निउणेण भणिय—ज चेव चिंतिय उत्तरद्ध मए त चेव कुमारस्स वि फुरिय । अहो बुद्धिपगरिसो । कुसलेण वुत्त—ममावि समस्सं पूरेसु । पढिया तेण—

'चूडउ चुन्नी होइसइ मुद्धि कवोलि निहित्तु ।'

कुमारेण भणिय—

'सासानलिण झलक्कियउ बाहसलिलसंसित्तु ॥' २२ ॥

कुसलेण वुत्त—अहो अच्छरिय । पच्छन्नसरस्सई कुमारो । भणिओ कुमारेण कुबेरो नाम भंडागारिओ—मो एयाण देहि दीणारलक्ख । कुबेरेण वुत्त—ज देवो आणवइ त्ति । चिंतिय च—अहो मुद्धया कुमारस्स ज अन्नस्स दाणमेव नत्थि । नूण न याणइ लक्खपरिमाणमिमो । ता त सपाडेमि एयाण कुमारपुरओ चेव जेण लक्खो

महापमाणो त्ति मुणिऊण न पुणो येवकज्जे एनमाणवइ त्ति । तओ तेण तत्थेन आणाविओ दीणारलक्खो, पुंजिओ कुमारपुरओ । भणिय कुमारेण—भो कुवेर ! किमेय ति ? तेण वुत्त—देव ! एस सो दीणारलक्खो, जो पसाईकओ कुमारेण एएसिं कुसलनिउणाण । कुमारेण चिंतिय—हत ! किमेय सपय सपयाण दसण, नूण पभूओ खु लक्खो एयस्स पडिहाइ । ता म सुहित्तणेण किर पडिबोहिऊण एयस्स दसणेण नियत्तेइ इमाओ अपरिमियमहादाणाओ, नेच्छइ य मज्झ सपयापरिब्भस ति । अहो मूढया कुवेरस्स । एगतव ले, अणाणुगामिए सह-जीवेण, साहारणे अग्गिनक्काराईण, पयाणमित्तफले, परमत्थओ आवयाकारए अत्थे वि पडिवधो । ता पडिबोहेमि एय । तओ भणिय—भज्ज कुवेर ! किमेसो लक्खो ? कुवेरेण भणिय—देव एसो । कुमारेण वुत्त—भो किं दोण्ह एगमित्तेण, किसिओ वा एगलक्खो ? न खलु एएण इत्थ पि जम्मे एए चित्तदारया परिमिएणावि वएण सुहिणो भवति । न य असपयाणेण अपरिब्भसो सपयाए । अवि य खीणे य पुन्नसभारे नियमा विणस्सइ ।

तहा—

अणुदियहं दिंतस्स वि खिज्जति न सायरस्स रयणाइं ।
पुन्नक्खएण खिज्जइ ता रिद्धी न उण चाएण ॥ १३ ॥

अदिज्जमाणा वि अन्नेसिं, अपरिभुज्जमाणा वि अत्तणा, गोविज्जमाणा वि पयत्तेणं, रक्खिज्जमाणा वि पयत्तेण, असंसय नस्सइ एसा । किं वा दाणभोगरहियाए अवितिक्कम्मयरमत्ताए सपयाए त्ति ता बीय पि लक्ख देहि । कुवेरेण वुत्त—ज देवो आणवेइ । अहो उदारया कुमारस्स त्ति विम्हिया कुसलनिउणा । चित्तयडिय पुणो पुणो पिच्छ-तेण पढिय कुमारेण—

मयणधरिणी नूणं दासीदासं पि न पावए ।
ति-णयण-पिया पत्ता लोए तणं व लहुत्तणं ॥

सलिलनिहिणो धूया धूलीसमा वि न सोहए ।
अमरमहिला होऊ ठाणं इमीए पुरो भवे ॥ २४ ॥

चिंतिय कुमारनिउणेहिं—कयया कणगवई कुमारी जा कुमारेण एव बहु मण्णिज्जइ । सपत्तमप्पाण समीहिय । एत्थन्तरे मज्जण-समउ त्ति उट्ठिओ कुमारो । गया नियावासं कुमारनिउणा । एवं कुमार-सेवापरा ठिया कित्तिय पि कालं । कुमाररूवं आलिहिऊण चित्तवडए पत्ता कणगपुरं । दंसिओ कुमारपडिच्छंदओ कणगद्धयस्स । कहिओ कुमारवुत्तन्तो । भणियं रन्ना—ठाणे अणुराओ कुमारीए । इम पइ अणु-रत्तो य कुमारो । तओ चउरंगबलकलिया पेसिया कणगवई ।

पत्ता मायंदीए इंदीवरलोयणा पसत्यदिणे ।
परिणीया कुमरेण एसा लच्छि व्व कण्हेण ॥ २५ ॥

अह नरचंदो राया रज्जम्मि निवेसिऊण नरसिंहं ।
पव्वज्जं पडिवन्नो मुणिचंदमुणीसरसमीवे ॥ २६ ॥

सो नरसिंहो राया अणुरायपरव्वसो विसयगिद्धो ।
चिट्ठइ पेच्छन्तो च्चिय कणगवईए वयणकमलं ॥ २७ ॥

सो नट्टगीयवाइत्तचित्तकम्माइणा विणोएण ।
तीए च्चिअ आसत्तो तणं व रज्जं पि मन्नेइ ॥ २८ ॥

करितुरयकोससंचितं न कुणइ, न महायणं पलोएइ ।
नियदेसं पि न रक्खइ पच्चन्तनिवेहिं भज्जन्तं ॥ २९ ॥

तो गुत्तिएण सूरेण मन्तिउं सह पहाणपुरिसेहिं ।
गहिउं रज्जं निस्सारिओ य एसो पियासहिओ ॥ ३० ॥

सो भमइ महीवलय छुहापिवासाइदुहभरक्कंतो ।
कामाउराणमहवा किंत्तियमेयं मणुस्साणं ॥ ३१ ॥

अह काणणम्मि एकम्मि मग्गखिन्नस्स वीसमंतस्स ।
दइउच्छंगनिवेसियसिरस्स तस्सागया निद्दा ॥ ३२ ॥

एत्थंतरम्मि हरिया कणगवई खेयरेण केणावि ।
हा नाह ! रक्ख रक्ख त्ति करुणसद्दं विन्नवमाणी ॥ ३३ ॥

रन्ना वि विबुद्धेणं कड्ढियखग्गेण जंपिओ खयरो ।
सुत्तस्स मे पिययमं तुमं हरंतो न लज्जेसि ॥ ३४ ॥

ता मुंच पियं मह होसु संमुहो जइ तुमं मणुस्सोसि ।
जेण तुह सिक्खमिमिणा करेमि निक्खग्गखग्गेण ॥ ३५ ॥

इय तस्स भणंतस्स वि खणेण खयरो अदंसणं पत्तो ।
तत्तो विसण्णचित्तो नरसिंहो विलवए एवं ॥ ३६ ॥

हा ! कमलविउलनयणे ! मयंकवयणे ! सुहामहुरवयणे ।
तुमए विणा विणासो सुहस्स मह संपयं जाओ ॥ ३७ ॥

अमओवमेण तुह दंसणेण परिओसमुव्वहंतस्स ।
मह न मणुन्नेगकरं रज्जपरिब्भंसदुक्खं पि ॥ ३८ ॥

करितुरयरहसमिद्धं रज्जं हारिऊण किं न तुट्ठोसि ।
जं हयविहि ! हरसि तुमं मह हिययासासणं दइयं ॥ ३९ ॥

वसणम्मि ऊसवम्मि य अभिन्नहियया हवंति सप्पुरिसा ।
इय चिंतिऊण एसो नरसिंहो धरइ धीरत्तं ॥ ४० ॥

अजिइंदियत्तणेण भंसं रज्जस्स अहमिणं पत्तो ।
तत्तो विरज्जइस्स अओ परं रमणिसंभोगं ॥ ४१ ॥

जा पुण वि रज्जलाभो न होइ इय नियमगम्मि संठविउं ।
सो बहुविहदेसेसुं परिब्भमंतो गमइ कालं ॥ ४२ ॥

अह सिरिउरम्मि नयरे वीसंतो नयरदेवयायणे ।
सो तत्थ निवं दइयं दट्ठुं परिओसमावन्नो ॥ ४३ ॥

जंपइ तुमं पिययमे कहमिह पत्ता अणब्भवुट्ठि व्व ।
सा भणइ खेयरेणं नीयाऽहं तेण नियनयरं ॥ ४४ ॥

अणुरायपरवसेणं बहुसो अब्भत्थिया य भोगत्थं ।
नय मन्निओ मए सो जणयसुयाए व्व दहवयणो ॥ ४५ ॥

तत्तो विलक्खचित्तेण तेण इह आणिऊण मुक्काऽहं ।
रन्ना भणिसं—को कुणइ परिभवं सीलवंतीणं ॥ ४६ ॥

अह वल्लहं पि मिल्लाविऊण नहलच्छिसंगमं सूरो ।
इयदिव्वानिओगेणं गमिओ अत्थगिरिसिहरवणं ॥ ४७ ॥

तो पयडिउं पवत्ता पढमं संज्झा सुनिब्भरं रायं ।
खुद्दमहिल व्व पच्छा सजाया तक्खणविराया ॥ ४८ ॥

रयणीए पत्थिवो तत्थ पत्थरे विहियसत्थरे सुत्तो ।
एसा वि य सुत्ता तस्स चेव आसन्नदेसम्मि ॥ ४९ ॥

तम्मि समयम्मि वट्टइ हेमंतो कामथसियरणमंतो ।
अगधवियतेलकुंकुमकामिणीथणजलणपावरणो ॥ ५० ॥

अह जंपियं इमीए—नाह ! दढं पीडियम्हि सीएण ।
नियपडपेरंतेणं पावरिया तो इमा रन्ना ॥ ५१ ॥

सा पाणिपल्लवेहिं आढत्ता फासिउं सिरस्स तणुं ।
तह पीडिउं पवत्ता घणकढसभरेण वच्छयलं ॥ ५२ ॥

तो रन्ना पडिसिद्धा सा जपइ—नाह ! किं निवारेसि ।
विरहानलसतत्त चिराउ म किं न निव्ववसि ॥ ९३ ॥

सो भणइ—रज्जलाभ जाव मए वज्जिओ जुवइसगो ।
सा वि विलक्खा त मेसिउ कुणइ अत्तणो बुद्धिं ॥ ९४ ॥

त दट्ठु वड्ढतिं दइयाविसरिसनियारजुत्त च ।
मज्झ पिया कणगवई न इम चि निणिच्छिय रन्ना ॥ ९५ ॥

हियडा सकुडि मिरिय जिँव इदियपसरु निवारि ।
जित्तिउ पुज्जइ पगुरणु तित्तिउ पाउ पसारि ॥ ९६ ॥

एय पि तए न सुअ आ पावे ! फिट्टसु त्ति वितेण ।
हाणिऊण मत्थए सा हत्थेण गलत्थिया दूर ॥ ९७ ॥

तओ देवयारूव पयडिऊण भणिओ तीए राया—भद्द, अह नयरदेवया। तुह रूवखित्तचित्ताए चिंतिय मए—मयणो व्व मणहरो किं एस एगागि चि जाणिया य ते भज्जा खेयरेण अवहरिया। ता तीए रूव काऊण भोगत्थमब्भत्थिओ तुम। सत्तसारत्तणेण तुमए न खडिओ नियमो। पच्छा तुह भेसणत्थ वड्ढिउ पवत्ता। तहावि खोहिउ न सक्किओ तुम। ता महासत्त ! तुह तुट्ठाऽह। किं पि पत्थेसु पत्थि-वेण वुत्त—अउन्नजणदुल्लह दिव्वदसण दितीए तुमए किं न दिन्न। अओ पर किं पत्थेमि? अमोह दिव्वदसण ति भणतीए देवयाए बद्ध रन्नो भुआए अणप्पमाहप्पमणिसणाह रक्खाकडय, भणिए च—इमिणा बाहुबद्धेण न पहवति जक्खरक्खसाइणो।

ता वच्च कचणउरे तुह होही तत्थ रज्जसपत्ती ।
इय जपिऊण पत्ता अदसण देवया झत्ति ॥ ९८ ॥

सो पच्चूसे चलिओ कमेण कचणउरम्मि सपत्तो ।
रज्जप्पयाणपडह वज्जत तत्थ निसुणेइ ॥ ९९ ॥

तो विम्हिएण इमिणा वयणओ तत्थ पुच्छिओ पुरिसो ।
किं दिज्जंत पि इमं रज्जं न हु को वि गिण्हेइ ॥ ६० ॥

तेण कहियं—जो एत्थ रज्जे निविसइ सो पढमनिसाए विणस्सइ । नरसीहेण छित्तो पडहो । नीओ सो भवणं । निवेसिओ रज्जे । विविहविणोएहिं अइक्कंतं दिणं, आगया रयणी । जग्गंतस्स भयं नत्थि त्ति पल्लंकं मुत्तूण दीवच्छायाए गहियखग्गो जग्गंतो ठिओ राया । मज्झरत्ते पत्तो रक्खसो । दिन्नो तेण खग्गघाओ पल्लंके जाव न कोइ विणासिओ, ताव जोइया दिसाओ । दिट्ठो राया । रन्ना वुत्तं—को तुमं जो सुत्तेसु पहरसि ? तेण वुत्तं—अहं रक्खसो । को पुण तुमं ? रन्ना वुत्तं—अहं भक्खसो ।

तो रक्खसेण हसिऊण जंपियं—भद्द ! अवितहं जायं ।
जं 'हुंति रक्खसाणं पि भक्खसा' लोयवयणमिणं ॥
अन्नं च सुण नरेसर, इह नयरे आसि दुम्मई राया ।
तत्थ विमलस्स वणिणो भज्जा रइसुंदरी नाम ॥
रइसमरूव त्ति निवेण तेण अंतेउरम्मि सा छूढा ।
तव्विरहे नेहवसेण भोयणं चइवि चइउं ॥
विमलो मरण पत्तो संजाओ रक्खसो, इमो सोऽहं ।
संभरियपुव्ववेरेण दुम्मई सो मए निहओ ॥
जो को वि तस्स रज्जम्मि निवसए तं पि अवि निहणेमि ।
भद्द ! तुमं तु परत्थीपरम्मुहो तेण तुट्ठोऽहं ॥

ता कुणसु इमं रज्जं तुमति वुत्तुं तिरोहिओ रक्खो ।
कयलोयचमक्कारो नरसीहनिवो कुणइ रज्जं ॥ ६१ ॥

अह तत्थ समोसरिओ संतिजिणो तस्स वंदणनिमित्तं ।
राया गओ जिणिंदं नमिउं परिसाए विणिविट्ठो ॥ ६२ ॥

अह कणगनइ देविं समप्पिउ खेयरेण नरसीहो ।
भणिओ एव—नरनाह ! ज मए मयणवसगेण ॥ ६३ ॥

अवहरिया तुह देवी तमई कुलदेवयाइ सिक्खविओ ।
तुमए कय अजुत्त ज आणाया इमा देवी ॥ ६४ ॥

एय महासइ खलु खलीकरतो लहिस्ससि अणत्थ ।
ता सतिसमोसरणे नेउ अप्पसु इम तस्स ॥ ६५ ॥

संतिसमोसरणठिओ तुममेत्तियकालाओ मए दिट्ठो ।
ता खमसु मे महायस ! देवीअवहारअवराह ॥ ६६ ॥

कम्माण एस दोसो न तुह च्चि खमापरो भणइ राया ।
जम्हा चयति वेर निरोहिणो जिणसमोसरणे ॥ ६७ ॥

अह भणइ सतिनाहो सव्वमिम एस कम्मदोसो च्चि ।
पत्तोसि रज्जविगमप्पमुहदुह तव्वसेण जओ ॥ ६८ ॥

त पुण सुण पत्थिव ! इत्थ अत्थि विथिन्नगाविकुव्वसर ।
सीहउर नाम पुर तत्थ वणी गगणागो त्ति ॥ ६९ ॥

जो वीयरायभत्तो मुणिजणपयपज्जुवासणासत्तो ।
नीसेसदोसचत्तो गुरुसत्तो मुणियनवतत्तो ॥ ७० ॥

तस्सासि पयइभद्दो वरुणो नामेण गेहकम्मयरो ।
सो पत्तो सह इमिणा मुणीण पासे सुणइ एय ॥ ७१ ॥

परदोहवहबधणवदग्गहखत्तखणणपमुहाइ ।
परधणलुद्धो जो कुणइ लहइ सो तिक्खदुक्खाइ ॥ ७२ ॥

वरुणो गिण्हइ नियम जाजीव चोरिया मए चत्ता ।
गेहगएण सिरीए घरिणीए तेण कहियमिण ॥ ७३ ॥

जुत्त निहिय तुमए ममावि नियमो इमो त्ति भणइ सिरी ।
इय नियमपराण ताण नेहपवराणँ जंति दिणा ॥ ७४ ॥
अह गगणागगेहे वरुणेण सुवन्नसंकलं दिट्ठं ।
चलियमणेण गहिऊण अप्पियं तं नियपियाए ॥ ७५ ॥
सुणिऊण गगणागो तं नट्ठं सोगनिब्भरो भणइ ।
हा ! निक्किवेण केण वि हरियं मह जीवियं व इमं ॥ ७६ ॥
तं विलवंतं दट्ठुं दयापरा जंपए पिया वरुणं ।
एयं सुवन्नसंकलमप्पसु पिय ! गंगणागस्स ॥ ७७ ॥
एयं कयम्मि सत्थो होइ नियमपालणं च भवे ।
वरुणेण अप्पियं तं इमस्स जाओ य सो सत्थो ॥ ७८ ॥
वरुणो कमेण मरिउं जाओसि तुमं नरिंद ! नरसीहो ।
तुह पुव्वजम्मभज्जा जाया एसा उ कणगवई ॥ ७९ ॥
जं चोरियाए नियमो गहिओ तं पाविय तए रज्जं ।
जं सखलं तु गहियं रज्जाओ तेण चुक्कोसि ॥ ८० ॥
जं पुण समप्पियमिणं साणुक्कोसेण गगणागस्स ।
तं नरसीह नराहिव ! पुणो वि पत्तोसि रज्जसिरिं ॥ ८१ ॥
इयसोउं समरिओ पुव्वभवो तो पयंपियं रन्ना ।
देवीए य अवितहं नाह ! तए अक्खियं एयं ॥ ८२ ॥
दोहिं पि देसविरई पडिवन्ना सत्तिनाहपयमूले ।
भवभयपहरणो मयन विहरिओ अन्नठाणेसु ॥ ८३ ॥
पालियजिणधम्माइं दुन्नि वि समए समाहिणा मरिउं
सोहम्मदेवलोयं पत्ताइं कमेण मोक्खं च ॥ ८४ ॥

इति चौर्यव्यसने वरुणकथा

Kumārapālapratibodha

The Story of Nala on the topic of the Game of Dice or Gambling

(1) ... ow ... ct, without a breach, being careful to avoid ... indeed attained everlasting happiness in the other world (after death) (2) But an unrighteous person who does not take a vow and he who breaks (a vow already) taken, being adicted to meat (eating) and sensual pleasures, suffers tortures such as being thrown in hells

Therefore, O great king, you have done well in giving up hunting and meat (eating), two of the seven great sins The remaining (five) also, which are the causes of all calamities, must be (completely) given up

Out of them ...

... enjoyment, which estranges a person from ... brothers, sons and wife, which dries up the waters in the form of happiness and which is the enemy of beatitude (5) A person, adicted to gambling, squanders all his wealth The king Nala, who lost his entire king dom is an illustration in this case]

* * * *

The King (Kumārapāla) said, "Who was that Nala?"

The teacher (Hemacandra) replied, "Listen, there was in the division of Bharata, in the country of Kosala, a city (named) Kosala, where, strange to say (*acchariyam*), virtues became the cause of misfortune! 1

There (ruled over it) a king named Nisadha, (who was) born in the Iksvaku family, was full of incomparable political wisdom (*naya*), generosity, and valour 2

He had two sons, Nala and Kubara, who were born of his queen Sundari and gave delight to the minds of all people And here (in another part of Bharata), there was the city of Kundina an ornament of the country of Vidarbha There (ruled over it) king Bhima who was a *sarabha* to the lions in the form of the multitude of (*his*) *enemies His queen Puspadanti was the flower* of the tree *in the form of* his whole harem While they were enjoying the pleasures of the senses, a daughter, who was like the ornament of the three worlds, was born unto them

She had an auspicious mark resembling the sun on her forehead, like the excellent gem of the *srivatsa* (*mark*) *on the chest of* a pious person 3

'I have subdued all my enemies, while she was in the womb of her mother'—thinking thus (*iti*), her father named her Damayanti She grew up like the digit of the moon in the bright half of a month, delighting the eyes of all people At the (proper) time, she was given in the charge of a teacher of Fine Arts

Like a reflection to a mirror, all the Fine Arts were transferred to her, endowed with (inborn) intellect, and the teacher was merely a witness 4

As a result of the devotion to the monks, she became, having attained Right-belief, proficient in the discussion of intricate (topics) such as the varieties of Karman

While she expounded the meaning of the (Jain) scriptures with her sweet voice, a faith in the Jain religion was indeed produced in her father and mother 6

Nirrti goddess, impelled by her excellent merit, gave her a golden image of the future Śanti-Jina And she told her, "My child, you should always worship this (image)" Having agreed to it, she began to do accordingly She attained youth, the pleasure garden of the great king Cupid Having seen this, her mother and father began to think (thus)

'She is incomparable in beauty This (Damayanti) is the excellence of the skill of the Creator The material out of which she was created (by the Creator) was this much only 7

Therefore, there cannot be a bride groom possessing equal beauty Even if such a one exists, he is not known (to us) Therefore it is proper to arrange for her self choice marriage So that when she [selects her husband] at that [ceremony] by her own will, there will [not] attach to us a fault, produced by giving her away (in marriage) to an unworthy husband" Then, having sent out messengers, kings and princes were invited (by them) They arrived, surrounded by (the four fold army of) the elephants, the horses, the chariots and infantry Nala, of incomparable strength, also arrived there Being honoured by king Bhima, they resided (there) in excellent abodes A pavilion for

be arranged [platforms] On them were placed well-fashioned lion seats, which formed rainbows with the multitudes of the rays from various jewels On them sat the kings, who paraded themselves through mutual rivalry of their wealth They began to display (signs of) a large variety of agitations due to love

In the meanwhile, there came, at the bidding of her father, Damayantī, who, adorned with the auspicious

forehead mark having a mass of radiance spreading about, resembled the Eastern direction beautiful with the orb of the sun, who with her bright face resembled the full moon night, charming with the full orb of the moon, who with plump and rounded breasts resembled the pleasure lake of Cupid, having a pair of *Cakravaka*-birds, who with her reddish, [and] lotus-like hands and feet, appeared like an Asoka creeper lovely with fresh leaves, who, wearing ornaments of big pearls, appeared like the Jasmine creeper, charming with clusters of blooming flowers, who, dressed in white silken garments, resembled the beauty of the sky possessing white autumnal clouds, who, covering the faces of the directions with the flashes of her white glances, resembled the sea tide, full of swarms of jerking up fishes, and who adorned the self-choice-marriage pavilion Having seen her, the kings with astonished faces made her the sole target of the glances of their eyes

Then, by the order of the king, Bhadrā, the female door keeper of the harem, began to narrate before the Prince s the exploits (i e strong points) of the Kings and Princes 8

'This is the King of the city of Kasi, [Bala] by name, having mighty arms Choose him if you desire to see the Ganges with lofty waves"

Damayanti said, "O Bhadra, residents of Benares are heard to be in the habit of deceiving others Therefore my mind is not pleased with him So, go ahead" Having done so, she (Bhadra) said,

"This king is Simha, the ruler of Kunkana, (and) a lion to the elephants in the form of his enemies. You should disport in the plaintain groves in summer by choosing him" 10

Damayanti replied, "O Bhadra, people from Kunkana get angry without any reason Therefore I cannot be able to propitiate him at every step So please describe another" Having moved ahead, she said,

'This is the lord of Kashmir, named Mahendra, resembling the great Indra in handsomeness If you have a desire to sport in saffron fields you should choose him" 11

The Princess said, 'O Bhadra, do you not know that my body is afraid of a mass of snow?' "So let us move on from here," so saying and having gone ahead, the female door keeper began to say (thus)

'*This is king Jayakosa, the lord of Kausāmbī, possessing ample treasures Does he resembling Cupid in beauty, attract your mind, O deer-eyed one?'* 12

The Princess said, 'O Kapiñjala, this garland for [illegible]

Bhadrā, said

'O cuckoo-voiced one, you should put the garland round the neck of Jaya, the king of Kalinga, Rahu in the form of whose sword has swallowed the moons in the form of his enemies" 13

The Princess remarked, "A salutation to him whose ripeness of age is like that of my father" Then Bhadrā moved on and said,

'O lady with a gait like that of an elephant, do you like this Viramukuta, the king of Gauda, by the tinckling of bells of whose elephants, the universe is burst, as it were?' 14

The Princess replied 'What! Can men have even such dark and fading complexion? So move on quickly *My heart trembles" Then Bhadra smiling gently,* moved ahead and began to speak (thus)

'*O lotus*- [illegible]
Avanti, you [illegible]
of trees on [illegible]

The Princess remarked "Alas! I am tired by walking along in this self-choice-marriage pavilion So how long still would Bhadra speak?' Bhadra thought (to herself), 'The Princess has said (by this remark) that

this (king) also does not please her mind So I shall move on" Having done so, Bhadrā began to speak (thus)

"This is prince Nala, the son of Nisadha, having seen whose form, Indra, indeed, considers his thousand eyes fruitful" 16

Being astonished at heart, Damayanti thought. 'Oh, the charming features, surpassing all others endowed with beauty of form! Oh, incomparable complexion! Oh, an excellent loveliness! Oh, the grace, the abode of sweetness! Therefore, O heart, having obtained him as the husband, attain great satisfaction" Then she placed the garland for the bride-groom around the delicate neck of Nala There arose the clamour of people, 'Oh she has well chosen, she has made a good choice!" In the meanwhile, Krsnarāja, having drawn his sword, began to deride Nala, "O Nala, you cannot get Damayanti in marriage She has done an improper thing that she has chosen you None except me is worthy of her Therefore, either leave her or be ready for a fight Nala replied, "O you vile fellow, why should you be distressed if Damayanti has not chosen you? Now, however, when she has chosen me, you, by longing for her, wife of another, are not mindful of the stigma on your family, are not afraid of the blot of infamy, are not ashamed of the people, are not afraid of the other world Therefore I must punish you who have

up

er

of

various weapons, also got ready for a fight. Then Damayanti thought, "Alas! how unfortunate am I, that this great destruction is about to take place on my account! Therefore, if I have devotion for Jina, O revered Sasana-goddess, let Nala gain the Glory of victory and let the fighting cease" So saying, she took up a vase of water and thrice sprinkled drops of water from it Krsnaraja, with his body touched with that water, lost his lustre like an extinguished charcoal His sword dropped down from his fingers like a ripe leaf

from a tree Becoming free from anger, like a snake devoid of poison, Kṛṣṇarāja began to think (thus), "What I said to Nala was not proper He is not an ordinary man So it is right for me to bow down to him" Then he made Nala to forgive him his fault by first falling at his feet

Being pleased with the behaviour of Nala, Bhīma bade good bye to the remaining kings after honouring them He celebrated the marriage ceremony of Nala and Damayantī with a great pomp At the time of setting free the hand (of Damayantī), Bhīma gave Nala many elephants horses, jewelled ornaments, garments etc *Being thus honoured by Bhīma, he (Nala)* stayed there for a few days Being followed by him (Bhīma) for some distance, Nala proceeded to his *own city Damayantī as she also started to go with* Nala was thus addressed by her mother

"You should speak agreeable words, behave with *modesty, and O my child, avoid censuring others,* [and] do not leave even in calamity your husband, as the shadow of the body [does not leave the body]" 18

Having received this advice and bowing down (to

as Nala was proceeding, covering the expanse of the sky, *with the mass of dust from the earth,* raised by his four-fold army, the sun set on the way The world was filled with a mass of darkness, obstructing the range of the eyes the distinction between water, land, trees, mountains and pits was not visible Still Nala did not abandon the journey as he was longing in his mind for (reaching) his own city

Seeing that his army with the range of their eyes obstructed was *stumbling falling in pits* and going astray, Nala said to his beloved, 19

O queen, wake up for a while and illuminate the sun in the form of your forehead mark, since the whole of the army, whose range of the sight is obscured by darkness, is unable to proceed further Having got up, Damayantī touched her forehead with her hand The forehead mark, the abode of strong lustre and dispelling darkness, began to flash forth Then the army started (on its way) without any obstacle Arriving at the precincts of the city of Kosala, Nala said to Damayanti "O queen, this city of mine has its regions adorned with the Jina-temples" She said, "Blessed am I in that having secured Nala as my lord, I shall always worship at the Jina temples" Then on an auspicious day Nala entered his city, being felicitated at every step in a manner in which multitude of wealth was spread on platforms of great diversity, in which the sky was kissed by the skirts of flags fluttering [in the wind] from every house in which the spaces of the quarters were filled up by the notes of many musical instruments, and in which groups of young maidens were dancing continuously He, accompanied by Damayanti bowed down to his mother and father [illegible] Nala [illegible] at [illegible] on a swing Sometimes they placed fragrant flowers formed into bunches by themselves into each other's hair, made in wonderful shapes At times they diverted themselves by the game of dice At times, Nala himself playing a variety of musical instruments made Damayanti to dance in private Thus without being separated from Damayanti, Nala passed his days with ever fresh diversions Once, having placed Nala on his throne and having made Kubara the heir apparent, Nisadha adopted monk hood

Nala, like Fire, whose spreading lustre could not be borne even by his angry enemies, and whose lotus like feet were saluted with their heads by the kings, ruled over his kingdom 20

One day, Nala asked his ministers, "Am I ruling over so much (portion of the) earth only as was acquired by my father or more?" They replied, "Nisadha enjoyed the rule over the Bharatardha less by one-third You, on the other hand, are ruling over the entire Bharatardha Therefore, it is rightly (said) that the son surpasses the father But there is the city of Taksasila two hundred *yojanas* from here There Kadamba is the king He (however) does not obey your commands

Being haughty, he alone bears the complexion of a (dark) spot on the pure moon of your fame, produced by the victory over the entire Bharatardha 21

And he has become difficult to be conquered like a small trace of a disease that is ignored and has gathered strength in course of time) If, however, you take it in your mind to defeat him, he will be surely shattered like a jar fallen from a mountain Therefore, let his intention be understood by (first) sending an envoy to him Let whatever is proper be done after-

[illegible]

"Lord N [illegible] forest of enemies, [illegible] uld rule over your [illegible] 22

"If you do not do so, you will lose the kingdom having seven constituents just as a monk fallen from his character loses his merit 23

"Moreover, thinking of your good I have sent this envoy, otherwise I would have destroyed you all of a sudden" 24

Having heard these words of the messenger, king Kadamba, without knowing himself and biting his lips with the tips of his teeth, said to the messenger, 25

'Is your master a fool or intoxicated, or suffering from delirium that he does not know even me, who am an eagle to the snakes in the form of all the enemies?

"Has he no ministers, capable of discriminating between the merits and defects, by whom Nala, talking such unworthy things, was not prevented (from doing so)? 27

"O messenger, go away If your master is disgusted with his life, let him be ready for battle Here shall I come also, O messenger" 28

Having come, the envoy told Nala what Kadamba had said He (Nala) got angry with him and marched against (him) with his four-fold army

He arrived at Taksasila (and) laid a seige to it on all sides and he surrounded it by elephants as though it were a second rampart 29

Being unable to bear it, Kadamba prepared for war and came out (of the city) Both the armies started to fight in such a manner that the spreading lustre of the sun was doubled by the (reflection of sun's) rays from various weapons, (and) the expanse of the sky was blocked by showers of arrows, it was bright (or terrible) with the flames of fires produced by the clash of swords, in it a number of dancing headless trunks (of soldiers) were being observed by the gods, the Siddhas and the Yaksas, in it the heads of soldiers appeared like lotuses in the river of flowing blood (Then) Nala said to Kadamba, "What is the use of killing these worm-like foot soldiers? Let (only) two of us you and I, fight" Then both of them, like moving mountains, began to fight duels etc In each and every (form of) fight which was asked for by Kadamba, Nala vanquished him Then having run away (from the battlefield) and adopting self control, Kadamba remained in a posture of meditation Nala saw him and said 'You have (indeed) vanquished me by this virtuous conduct of yours So you may rule over your kingdom" Due to indifference (to the world), Kadamba ignored Nala, thinking him to be as insignificant as air His mind being moved by the strength of character of Kadamba, Nala placed Kadamba's son Jayaśakti on the throne (of Takṣaśilā)

The kings crowned Nala like Visnu as the king of the (entire) half of Bharata His treasures increasing at every step with presents or tributes of kings skilled in (displaying their) loyalty and his prowess being extolled by the groups of heavenly damsels Nala arrived in Kosala (and) passed his time by enjoying various diversions in the company of Damayanti Kubara however [who was] a bane to this family (and) greedy of the kingdom remained seeking (opportunities) to deceive Nala As fate would have it Nala had an addiction for the game of dice just as the Moon has a (dark) spot Kubara always made Nala play dice (with him) thinking that (thereby) he could conquer (Nala s) kingdom Many days passed by of them both engaged in the game of dice while the success in (the game ग amended to जय) moved (from side to side) like the knot (of a string attached) to a small drum Once due to ill luck Nala could not conquer Kubara Though [illegible]
not secure the [illegible]
of) dice The [illegible]
Nala s wealth Nala was made to lose his cities vil
lages [illegible]
pleted [illegible]
in sum [illegible]
infatua [illegible]
h [illegible] fulfilled
P [illegible] Ha ing
h [illegible]

(But) Nala paid no heed to her speech just as an elephant in rut (pays no heed) to (the pricks of) a goad (Then) she requested the ministers to dissuade Nala from gambling 33

They also entreated him in many ways Still Nala did not give up gambling There is, indeed, no medicine possible for a man, suffering from the *Sannipata*-fever 34

The king Nala was made to lose the entire kingdom, was deprived of all his queens headed by Damayanti, and was also made to lose all the ornaments worn (by him) on his body 35

And he was (thus) ordered by Kubara, "Leave my kingdom Do not stay here The kingdom was given to you by our father But the dice have given it to me (now) 36

Saying to Kubara, "My good man, prosperity is not difficult to be obtained by persons possessing the strength of their mighty arms Give up this pride," he (Nala) started (to go elsewhere) with the garments he was wearing as his (only) property and (yet) delighted (at heart) For, the courageous do not become depressed by nature even in distress 37

Damayanti who was following the path taken by Nala, was prevented (from doing so) by Kūbara (saying), 'O deer-eyed lady, do not go away I have won you in the game of dice So adorn my harem") Then the ministers said to Kūbara, "Damayanti, who is highly devoted to her husband, does not touch even the shadow of another man Therefore, do not cast her in your harem, for the wife of an elder brother is to be looked upon as one's mother

If, however, you would obstinately do so, then this chaste lady will reduce you to a heap of ashes For, nothing is impossible for chaste women 38

Therefore, do not invite trouble by infuriating this chaste lady She should be really encouraged to follow her husband Why are you, on the other hand, pre-

venting her (from doing so)? Enough of giving Nala a village or a shall town etc Give him only a chariot with provisions and a charioteer Being thus addressed by the ministers, Kubara sent Damayanti with Nala A chariot as was mentioned (by the ministers) was given (to Nala) Nala said "What is the need of a chariot to me who has so easily given up royal glory acquired by a victory over the half of Bharata?" The ministers informed Nala thus, 'Even though we are your old servants Kubara prevents us from following you Moreover, whosoever becomes the king in this family, him we serve—this is our traditional course of behaviour (*krama*) How then can we leave him whom you have given the kingdom? 39

Now Damayanti alone is your wife minister, friend, and foot soldier How can she, whose body is delicate like a *Sirisa* flower walk along the roads difficult to be traversed owing to particles of dust heated by the rays of the sun, with her feet tender like a lotus? Therefore, O lord accept the chariot (and) favour us (Please) be seated in it along with the queen" Being thus requested by the ministers Nala mounted the chariot along with Damayanti and set out (on his journey) The women in the city, seeing Damayanti clad in a single garment (only),,as if ready to take bath, cried with their necklaces duplicated owing to drops of (continuous) tears As Nala proceeded, he saw, in the midst of the city, a pillar measuring five hundred cubits (in length) As if he did not feel the grief at the loss of the kingdom and out of curosity he easily uprooted it with his hands, as though it were a pillar of a plantain tree He replaced it just there, as if showing the royal custom of uprooting and re-establishing (vassal kings) On seeing this, the citizens said 'Oh! strange is the decree of Fate that even the powerful Nala should be deprived of his kingdom Formerly, while Nala was playing with Kubara in the city garden there arrived a sage with an eye endowed with divine knowledge He declared, 'Nala is the future lord the southern half of Bharata He will

shake (ı e uproot) a pıllar ın the heart of the cıty, measurıng five hundred cubıts (ın length) ' We have seen wıth our own eyes that both these thıngs have taken place (as prophesıed) That there ıs another ruler over Kosala, even whıle Nala ıs alıve does not agree (wıth the prophecy) Or rather, the words of the sage wıll never be untrue If, however, Kubara does not prosper (as a kıng), Nala hımself wıll be the kıng here (agaın) " Thus hearıng the conversatıon of the people, Nala went out of the cıty, hıs chariot beıng sprınkled wıth the tears of weepıng Damayantı Nala asked Damayantı, "O my queen, where shall we go?" She replıed, "My lord," (let us) go to Kundınapura Favour my father by beıng hıs guest" Then at the command of Nala, the charıoteer drove the horses of the charıot towards Kundınapura Gradually Nala reached a forest ın whıch multıtudes of travellers were frıghtened by the fierce tıgers who were roarıng; ın whıch the herds of the deer were kılled by lıons that roared terrıbly, whıch was terrıfyıng on account of crawlıng snakes, dreadful due to theır poıson, ın whıch the sounds of the herds of wıld beasts were being heard There he was surrounded by the Bhıls who were armed wıth bows arrows and spears Gettıng down from the charıot and flourıshıng a sword, Nala rushed, agaınst them *Havıng got down from the charıot,* Damayantı held hım by hıs arm, sayıng, "How can you, who are lıke a lıon, attack these, who are lıke jackals? Is not your sword, whıch ıs the pleasure—house of [illegible]
as [illegible]
ya [illegible]
which were unbearable due to the great power of her chastıty The Bhıls ran ın all dırectıons, lıke the deer at (the sound of) the roarıng (of) lıons Along wıth Nala, Damayantı ran after the Bhıls for a long dıstance

In the meanwhıle, other Bhıls carrıed off theır excellent *charıot* When the fate ıs adverse, what can (mere) effort do for a man? 40.

(Then) taking the hand of Damayanti in his own hand and (thus) reminding (her) of the festivity of marriage, Nala moved about in that forest 41

On account of the drops of blood dripping from her tender, lotus-like feet, pierced by the (sharp) points of the *darbha* grass, Damayanti made the forest (appear) as though marked with (i e full of) the *Indragopa* insects 42

The strip of cloth, which was (worn) on the forehead by Damayanti, while enjoying the kingdom (as an insignia of royalty) was, along with the pieces of his own garments, now wrapped on the feet (of Damayanti) by Nala 43

The King Nala fanned, with the skirts of his garment, Damayanti, who was seated under a tree, with her body fatigued by the journey (lit moving along the road) 44

Nala, having brought water in the cavity formed by leaves, offered it to her (lit made her drink) when she felt thirsty She asked Nala, 'How far in forest have we still to go?" 45

Nala replied, "O queen, this forest extends for a hundred *yojanas* We have so far traversed five yojanas (only) Take courage While they were thus speaking, the sun, feeling ashamed, as it were, that he was unable to give them any help as they were moving along the road, concealed himself behind the peak of the western mountain Nala prepared a nice bed in the forest with the sprouts of Asoka trees, (and) said to Damayanti, "O queen, lie down here and give scope to (i e try to) sleep which puts a seal to sorrow Enough of (even) a suspicion of any fear I shall be a guard for you," so saying Nala spread half of his garment on (her) bed Having bowed down to the divine Arhat and having recited (lit remembered) the formula (in praise) of the five Holy Ones, Damayantī slept there While she was lying asleep, Nala thought thus

Those men who seek shelter from their father in-law are not counted as (worthy) men. So how can I, unfortunate as I am, go to the house of Damayanti's father? 46

'*Having made my heart hard as adament and forsaking even my beloved Damayanti, I shall take myself away somewhere else like a miserable fellow* 47

No harm can befall Damayanti due to the power of her chastity In the case of chaste ladies, their chastity itself serves as an armour, giving protection to all their limbs 48

Then he cut off half of his garment with his dagger, (and) with his own blood (as ink) he wrote, on the skirts of Damayanti's garment, these words (lit letters)

'The road to the right of this banyan tree goes to Vidarbha, (that) to the left of it, on the other hand, goes to Kosala You can take whichever road you like ' 49

I, howhere, shall go elsewhere Then crying silently, as it were, Nala proceeded to go with gentle steps Looking with his neck turned at his dear and beloved wife who was sleeping, after having gone for some distance, he began to think thus "What will be my condition if a hungry tiger or a lion were to devour her, while she is asleep and helpless? I shall, therefore, look after her till sun rise (Tomorrow) in the morning, let her go (anywhere) at her (sweet) will ' Then Nala, retracing his steps, returned like a man who has lost his property (on the way) On seeing Damayanti sleeping on the ground, he thought

adament, since shameless that I am, I am not ashamed of seeing my beloved lying (lit rolling) on the surface of the earth, as if she were without a husband When she wakes up (from sleep) this lady, forsaken by me in the forest, would be forsaken by her life also, out of its (life's) rivalry with me So my heart is not able to go elsewhere, leaving this chaste lady Let me live or die along with her Or rather, let me alone be the abode of suffering in this forest, which is full of hundreds of dangers (If I leave her, she, however, coming to know my directions written on her garment, will go to the house of her relatives and live in happiness" Having decided thus and spent the night (there), Nala disappeared with quick steps when his beloved was about to wake up Towards the close of night, charming on account of the breeze fragrant with the perfume of blooming lotuses, Damayanti saw a dream "I have climbed a mango tree, charming with fruit and blossoms I tasted its lovely fruits Suddenly it was uprooted by a wild elephant Then I fell down on the surface of the earth like a bird's egg" Then waking up and not seeing Nala (there), Damayanti, like a doe strayed from the herd, (looked for him) in all directions (and) began to think (thus), "Alas! A calamity has befallen me as I am forsaken, in a helpless condition in the forest, by my lord Or rather, (early) in the morning, my dear lord might have gone to some lake to fetch water for cleansing my face Or perhaps, Nala might have been carried off by some semi divine woman, enamoured of his incomparble form, for enjoying amorous sport (with him) The same are the trees, the mountains, the forest (as before), Nala alone, beautiful like the moon, is not to be seen with numerous in all directions not see Nala, of the dream and began to ponder over the meaning (thus) 'The mango tree, full of blossoms and fruit, stands for the king Nala That I ate the fruit represents my enjoyment of the pleasures of the kingdo

That ıt was uprooted by a wild elephant ıs ındicatıve of Nala's being forced to lose the kingdom by Fate That I again fell down (from the tree) suggests my *separation from Nala* So *from this dream it seems* that I will be able to see Nala after a great difficulty"

Therefore, Damayantı began to cry freely and aloud In adversities, women being timid by nature, cannot have self-composure 51

"O lord, why have I been forsaken by you? Am I a burden to you? To a serpent its own skin can never indeed, become a burden (*Or*, ■ bodice can never indeed be ■ burden to the body) 52

O sylvan deities, I entreat you, show me the lord of [illegible]

lamenting and *sprinkling the forest trees with the* streams of her tears and unable to feel delight without Nala, anywhere in water or on land, Damayantı, with her face expanding (with joy) on seeing the letters (written) on the skirts of her garment began to read *them* (*And she thought*), "*Indeed, I have been for*saken by my lord only with his body and not with his heart How can I be otherwise favoured (by him) by giving (me these) directions? (My life in) this world will be free from blemish if I follow the order of my lord (which) is like the advice of the elders Therefore I shall go to my father s house The husband s *house without the husband is but an abode of humiliation* for ladies Having decided thus, she set out along the road to the south of the banyan tree, looking upon the words of Nala (on her garment) as Nala himself (walking) by her side Due to the power of her pure character, no dangers prevailed against her

To explain

A lion with its claws ready (for attack) under the influence of anger and dreadful to look at, due to the

multitude of curved fangs was not able even to go near her 53

Even a furious herd of elephants, with their trunks extended and producing a deafening noise in all the directions due to the h
and moths, that were
(of those elephants),

The forest fire, darkening the quarters with smoke, and having huge flames and touching the top of the sky (as it were), was extinguished, without scorching her and even before it reached her vicinity 55

The snakes, scattering drops of poison due to the hissings of their many expanded hoods, and even though beside themselves with increasing rage were not able to bite her 56

(Even) the demons, goblins and others with the importance of their great pride put down merely by her look turned away their faces (from her) and went away (even when they were) at a great distence (from her) 57

Then she, whose limbs were washed with perspiration due to exhaustion of the journey (lit way) and from whose soles of feet, pierced with thorns etc blood was oozing out and whose body was covered with dust, saw a big caravan And she thought (to herself), 'Oh! through my good luck, I have seen this worthy caravan, which will enable me to cross this forest While she enjoyed a little peace of mind, just then the caravan was surrounded on all sides by robbers, terrible with various weapons The people (in the caravan) were terrified (But) she told them, "Do not be afraid', a
'O you wicked f
which is under
come to grief"
attacking the ca
discharged) the threatening *hum* sounds which were unbearable due to the power of her chastity Due to

them the robbers ran away like the crows at the twangs of a bowstring The people in the caravan said This is some goddess who has come here through our merits and has protected this caravan from the (attack of) robbers The leader of the caravan bowed down to her as he would to his mother and asked her, 'O goddess, who are you (in truth), (and) why are you roaming about in the forest? And she, with tears in her eyes, narrated all her account to him, who was like her brother He said 'As you are the queen of king *Nala* you deserve *(all)* respect *from me* You have laid me under deep obligations (lit purchased me with your obligations) by protecting (my caravan) from the robbers Please therefore purify my residence (by your visit),' so saying he led Damayanti to his residence The leader of the caravan propitiated her like a goddess In the meanwhile it started raining, (due to which) the vessel in the form of the universe was filled with loud thunders the staff in the form of the rainbow (lit Indra's bow) (became visible), flocks of peacocks began to dance the whole of the sky was covered with a *sheet of a multitude of clouds,* (the weather was) cold due to continuous showers and the *surface of the earth* was adorned with *streams of* water The rains continued incessantly for three days (lit nights) (But) Damayanti remained there in happiness When it stopped raining, she left the caravan and set out (on her journey) (Then) she saw a demon with tawny hair (and hence) resembling a mountain blazing with a forest-fire, with a body black like a cloud like the God of Death who had assumed another form having hands terrifying due to the knives and like a cloud frightening with numerous flashes of lightning (And) he said (to her), "I have been starving for seven days (lit. nights) (But) I have found (you as) my food So I shall devour you' She replied 'My good fellow *death is inevitable for* every creature that is born One who has not done his duty is afraid of death I *however have done my* duty from the beginning by my devotion to gods and

preceptors (or elders) I am not afraid of death Moreover—

I, afflicted with various miseries, seek death for becoming free my sufferings You may, with pleasure devour me, who am burnt (as it were) by the fire of separation from Nala 58

So, devour me Why are you delaying? Here I am offering myself to you Whence can there be the end of one's suffering without death? 59

Then the demon was pleased with her courage He said, "O noble lady, I am pleased (with you) What good can I do for you?" She replied, "If you are pleased with me then tell me as to when I shall be reunited with my husband" Having known (the answer) through his supernatural knowledge (*vibhangabala*), the demon replied, "When the twelve years' period from the day of (the commencement of) your journey is over, and while you would be staying in the house of your father, Nala would come of his own accord and meet you" And he said to her again, "Why do you suffer this exhaustion of the journey? If you (just) say a word (of assent), I shall take you to your father's house in the twinkling of an eye" She replied "I am (quite) satisfied with (your) prediction of my reunion with Nala I never move in the company of any other man (than Nala) You can go to your own place" The demon vanished after showing (to Damayantī) his divine form, shining brightly like a mass of radiance Having come to know that she was to be separated from her husband for twelve years, Damayantī adopted certain vows (as follows) 'I will not use red garments, betel, ornaments, toilet materials and dainty food so long as I shall not meet Nala" Then solely devoting herself to the practice of severe penances, and living only on seedless fruit on the days of breaking the fast, Damayantī went to a cave of a mountain and stayed there, meditating on the image of lord Śāntinātha, which was (enshrined) in her heart The leader of the caravan, being unable

to see her ın the caravan, became agıtated ın hıs mınd and searchıng for her came to the mountaın-cave At the end of her meditatıon, she (saw hım and) spoke wıth hım On hearıng their conversatıon, some ascetıcs came there, and stood there (motıonless) lıke a deer, not movıng (even) ıts ears In the meanwhıle, ıt started raınıng ın heavy showers The ascetıcs, beıng hıt by showers, as by the showers of arrows, saıd, "Now where shall we go to escape from thıs heavy raın?" Damayantı took pıty on them and saıd, 'My good men, do not be afraıd" Havıng drawn a cırcular lıne around them ın (all) the four dırectıons, she solemnly avowed ın the name of her chastıty (*sılasāvana*), "If my chastıty ıs not vıolated, then let the raın fall only outsıde the cırcle" Then ıt dıd not raın ın the cırcle, as though ıt were covered wıth an umbrella Elsewhere even stones were washed away by the heavy raın that was pourıng down Havıng observed that, they were wonder-struck and remarked

"Oh! No (ordınary) woman can have such a form, nor can she possess such a power So she must be ındeed some goddess" The leader of the caravan asked, "What are you medıtatıng upon? And how are you so fearless?" She replıed, "I medıtate on lord Jına Due to Hıs power, I am not afraıd (of anythıng)" [illegible] preceptor, [illegible] as made to [illegible] s also, condemnıng theır own relıgıon as they would condemn sour gruel on gettıng a vessel full of mılk, accepted Jaın relıgıon In that place the leader of the caravan founded a cıty It became well known as Tapasapura as five hundred ascetıcs were enlıghtened there (and adopted Jaınısm) A Jaın temple, charmıng on account of the ıdol of lord Santınatha, was buılt there All of them, solely devoted to Jaın relıgıon, passed theır days (ın that place) Once, Damayantı saw, at mıd nıght, a flash of lıght lıke the flood of lıght at sunrıse, on the peak of a mountaın She also saw (many) gods flyıng up and comıng down People were

awakend by their shouts of victory Damayantī climbed up to the mountain along with them There the gods were celebrating the attainment of *Kevala*-knowledge or omniscience by a sage named Simhakesarin Having bowed down to the sage, all of them sat down in front of him Just then there arrived Yaśobhadra, the preceptor of the omniscient sage He too saluted the omniscient sage and sat down The omniscient sage delivered a religious sermon, solely dealing with the expounding of the transitory nature of worldly existence In the m[illegible]
sky, arrived there [illegible]
cient sage, he said [illegible]
Karpara by name, (was living) in this very penance-forest as a disciple of the chief of ascetics, devoting myself solely to the practice of severe penance Even though I was practising the Five-Fire-penance, I was not honoured by the ascetics Then getting angry *with them, I went elsewhere While moving about at* night, filled with pitchy darkness, I fell into a cavern My teeth were broken by being dashed against the top of a ridge of the mountain I fell down just there, suffering from the pain of the breaking of my teeth I remained (there in that condition) for seven days The ascetics did not even mention that (i e my accident) like a bad dream, what to speak of giving me remedies (against my suffering)? (On the other hand,) those ascetics were particularly delighted at (my) departure from the forest, as at that of a snake from the house He *too* (*i e* the *ascetic* a snake – [illegible]

Once, with the multitude of my hoods raised (*kaya*), I rushed to bite you On seeing me, however, you recited the *Parameṣṭhi-mantra* As soon as it (sound of the *mantra*) reached my ears, my movement was checked Then I again entered my hole Once I heard your (discourse on) religion to the ascetics, (which was as follows) —

He who kills living beings, under the influence of anger, pride, deceit or greed, has to suffer from (lit obtains) intense miseries in the next birth 60

Then I began to think (thus) "Alas! What will happen to me who am living only by killing living beings? I have seen these ascetics before, somewhere—thus deliberating, I attained recollection of my past births (Then) with a desire for emancipation (*samvega*), I denounced all my former sins and renounced (all) food After death, I was born in the Saudharma (heaven) as a god named Kusumaprabha I have come here on seeing you who are my benefactress, as I have attained godhood by listening to your religious instruction Hence, I am your spiritual son And to the ascetics he said, "Please forgive me my former behaviour caused by anger Observe the law of the Jain householder which you have adopted already The dead body of that snake was brought out from the cave of the mountain and suspended from a tree And he said, 'Whoever would give scope to anger, will be born as a snake in the next birth, like (the ascetic) Karpara Then the chief of the ascetics, being agitated in his mind (at what the god had said) requested the omniscient sage, "O Revered Sir, initiate me as a Jain monk" The omniscient sage replied, 'This preceptor Yaśobhadra will initiate you"

The chief of the ascetics again asked (the omniscient sage), "How did you happen to adopt monkhood?" [illegible]

[illegible]

I saw this sage who had come there on a visit With great devotion I bowed down to him and listened to his discourse on religion, which was like a stream of nectar to the ears And I asked him, "Revered Sir, what is the duration of my life?" The preceptor, with the help of his spiritual powers, informed me,

"My boy, (you are to live) for five more days only" Then, having come to know that my death was so imminent I asked (the sage) 'Revered Sir, with such a short life, what shall I do now?' Taking pity on me, the preceptor replied, "My boy, do not be dejected Adopt asceticism For, even if (it is practised) only for a single day, it is the cause of (leading one to) heaven, (or even) Liberation" Thereupon, I adopted asceticism I came here at the bidding of my teacher I attained omniscience when the fuel in the form of my *Karman* was burnt by the fire of pure meditation Having spoken thus, having controlled the activities of the mind and the body by the power of concentration and having destroyed the *Karman* which leads to rebirth Simhakesarin attained Liberation The final rites (i e cremation) of the (dead) body of the omniscient sage (Simhakesarin) were (duly) performed by the gods The chief of the ascetics adopted (Jain) monkhood at the hands of the sage Yaśobhadra Damayanti (also) requested the sage, "Please initiate me also to monkhood" (But) the sage remarked, "My good lady, you have (still) to enjoy the pleasures of the senses, along with Nala Therefore, you are not fit to be initiated (now)" Next morning, descending from the mountain (-top), the sage went to Tāpasapura [illegible] of) [illegible] tain

Once she heard the words of a traveller as follows, 'O Damayanti, I saw your husband in such and such a place' Then being pleased, she went out of the cave and ran (towards the place) indicated in the speech (of the traveller) She went far and came to a forest Being unable to see Nala, she began to cry, "Alas! What shall I do? Where shall I go?' Lamenting thus, she started to return to the same mountain-cave A demoness, with wide open mouth, saw her and said, "I shall devour you' But due to the power of (Damayanti s) chastity, she could not devour her The demoness disappeared as though seen in a dream While

going forward, she saw a river without any water in it Being oppressed by thirst, she kicked (the river-bed) and produced water there by the power of her chastity She drank it and proceeded on her journey Feeling tired she rested under a banyan tree The members of a caravan saw her and said, "O good lady, who are you, looking like a goddess?" She replied 'I am (only) a woman, and having strayed away from my caravan, I am wandering in the forest Please show me the road to Tapasapura"

They replied "We had come here to fetch water As the sun is on the top of the western mountain (i e is about to set) we shall not be able to show you the way (to Tapasapura) If, however, you accompany us, we shall take you to some city" She went to the caravan along with them On seeing her there, the leader of the caravan (named) Dhanadeva asked her, Who are you?' She replied, I am a merchant's daughter While on my way to my father's house, I was deserted by my husband in a forest, when I had fallen asleep I have come here, with your men like my kinsmen' The leader of the caravan informed her, 'I shall be going to Acalapura So you too, my child, should come (with us) I shall take you there carefully, as I would a flower" Then she was placed in an excellent vehicle The leader of the caravan set out (on his journey) He encamped in a mountain thicket, in which blooming flowers on the trees had a heap of pollen in them During the night, Damayanti heard (the formula of) salutations to the five (Holy Ones) being recited by a member of the caravan She said to the leader of the caravan, 'The person who is reciting the formula of salutations is a lay devotee, (of the Jina) and my co-religionist, (and) I wish to see him He also affectionate like a father, took her with him just there

The lay devotee was seen bowing down to the image of the Jina painted on a piece of cloth, and blue like a leaf of the Tamala tree Damayanti also bowed

down to the image After bowing down to the lay devotee she asked him, "O sir, of what Tirthankara is this the image?" He replied, "Please listen I am a merchant, residing at the city of Kāñci, which is a jewelled girdle of the damsel in the form of the earth Once a sage (named) Dharmagupta, who was endowed with (Supernatural) knowledge, came there I saluted him and asked him, "When shall I be liberated?" He informed me (thus), "Having descended from the world of gods, and having been (re-) born as Prasannacandra, the king of Mithila, you will be liberated after adopting asceticism from the nineteenth Tirthankara, Mallinātha Since then I have become a devotee of Mallinātha I worship his image of Mallinātha, painted on (this piece of) cloth" Being asked by [illegible] told him her own account He said, "[illegible] like a father to you and I [illegible] you need not be dejected" In the morning, the leader of the caravan reached Acalapura Having kept Damayanti there, he went elsewhere Feeling thirsty, she went to the city-well The women (at the well) looked upon her as if she were the water goddess

Her left foot was caught by an alligator, (while she was) on the margin of the water Indeed, miseries (befall a person already) in misery, (as though) to meet their (of miseries) own relative (i e the first misery) 61

[illegible] (to the five [illegible]

well There, a king [illegible] eagle to the snakes in the form of his enemies, ruled (over that city) He had a queen named Candrayasa, whose fame was bright like the moon Her maids saw Damayanti As she was exquistely beautiful they were struck with wonder and informed the queen She caused her (Damayanti) to be bought to herself On

seeing Damayantī, she closely embraced her, saying 'Oh! What a sweet form!' Damayanti also fell at the feet of the queen. The queen asked her, "O good lady, who are you?' She replied, "I am the daughter of a merchant, forsaken by my husband in the forest." The queen told her, "Like my daughter Candravati, you should stay in my palace (lit house), without any anxiety.' The queen caused alms to be distributed to the poor and the destitute etc, every day in the outskirts of the city. Once Damayanti said to the queen, "Perhaps my husband may come here (to this city) for food. So allow me to give away alms (in the alms house). She was appointed (to do that duty) by the queen. Desirous of seeing her husband, she used to distribute the alms. She asked every suppliant (or beggar who came there), "Did you see a person of such and such a form?'

On some other day, while in the alms house she saw a thief bound and being led by the city-guards. She asked the city guards, "What has he stolen? They replied, "He carried off the jewelled box of the princess Candravatī. Therefore he is about to be executed." The thief also, with his fingers in his mouth (lit teeth), bowed down to Damayantī and said, 'O (good) lady, I am looking to you for protection. Please bring about my release." Taking pity on him, Damayanti vowed by her chastity. By the power of her chastity the bonds of the thief were broken. The city-guards ran away. Having heard of this incident, the king came there and said to Damayantī. "My child, why did you do this improper thing? A thief does not deserve to be protected, for, to punish the wicked and to protect the good is (but) the duty of a king. If, however this is not done, then everywhere, through want of any (law and) order the maxim of the (big) fish (swallowing the small fish) would prevail (throughout his kingdom).' Damayanti requested the

suffering was transferred (as it were) to my mind" Thereupon the king set the thief free He on his part, bowed down to Damayanti everyday, saying, "You are my mother

Once she asked him, "Who are you and whence have you come?" He replied, "I was a servant named Pingala, of the caravan leader Vasanta, who lived in Tapasapura Being addicted to vices such as gambling, I cut a hole in (a wall of) the house of Vasanta the caravan leader, and carried away the valuable goods

While I was running away on the street, with it (the stolen property) in my hand, I was robbed by (other) thieves How much good can a man of bad character experience? 62

Having come here, I began to serve this king Having seen the jewellery box of Candravati, somehow my mind swerved (from the right path) and a desire to steal it arose (in me) Generally, the nature of the low or miserable men is never changed 63 64

While I was running away with it (the stolen jewellery box) with my body covered with a piece of cloth, I was detected by the king who is clever in judging men from external gestures or signs 65

I was arrested by the city guards by the order of the king While I was being led to be executed, I saw you Having recognised you, I resorted to you for protection, and you have brought about my release Moreover, when you left Tapasapura, the caravan leader Vasanta did not take food for a week Being persuaded (lit advised) by the sage Yasobhadra and the rest of the people he took food on the eighth day Once the caravan leader went with a costly present, to see king Kubara Being pleased [illegible]
over Tapasapura with [illegible]
He also came to Tapas[illegible]
quarters with the sound of the musical instruments He is ruling there (at present)" (In the end) Pingala

seeing Damayanti, she closely embraced her, saying 'Oh! What a sweet form!' Damayanti also fell at the feet of the queen The queen asked her, "O good lady, who are you?" She replied, "I am the daughter of a merchant, forsaken by my husband in the forest" The queen told her, "Like my daughter Candravati, you should stay in my palace (lit house), without any anxiety' The queen caused alms to be distributed to the poor and the destitute etc, every day in the outskirts of the city Once Damayanti said to the queen, 'Perhaps my husband may come here (to this city) for food So allow me to give away alms (in the alms house) She was appointed (to do that duty) by the queen Desirous of seeing her husband, she used to distribute the alms She asked every suppliant (or beggar who came there), "Did you see a person of such and such a form?"

On some other day, while in the alms house she saw a thief bound and being led by the city-guards She asked the city guards, "What has he stolen?" They replied, "He carried off the jewelled box of the princess Candravati Therefore he is about to be executed' The thief also, with his fingers in his mouth (lit teeth), bowed down to Damayanti and said, 'O (good) lady, I am looking to you for protection Please bring about my release" Taking pity on him, Damayanti vowed by her chastity By the power of her chastity, the bonds of the thief were broken The city-guards ran away Having heard of this incident, the king came there and said to Damayanti, "My child, why did you do this improper thing? A thief does not deserve to be protected, for, to punish the wicked and to protect the good is (but) the duty of a king If, however, this is not done, then everywhere, through want of any (law and) order the maxim of the (big) fish (swallowing the small fish) would prevail (throughout his kingdom)" Damayanti requested the king, saying, "Your Majecty, I did this as I was overcome by pity So please forgive me for this offence (I committed it) because like a contageous disease, his

suffering was transferred (as it were) to my mind" Thereupon the king set the thief free He, on his part, bowed down to Damayanti everyday, saying, "You are my mother"

Once she asked him, "Who are you and whence have you come?" He replied, "I was a servant named Pingala, of the caravan leader Vasanta, who lived in Tāpasapura Being addicted to vices such as gambling, I cut a hole in (a wall of) the house of Vasanta, the caravan-leader, and carried away the valuable goods

While I was running away on the street, with it (the stolen property) in my hand, I was robbed by (other) thieves How much good can a man of bad character experience? 62.

Having come here, I began to serve this king Having seen the jewellery box of Candravatī, somehow my mind swerved (from the right path) and a desire to steal it arose (in me) Generally, the nature of the low or miserable men is never changed 64

While I was running away with it (the stolen jewellery box) with my body covered with a piece of cloth, I was detected by the king who is clever in judging men from external gestures or signs 63

I was arrested by the city-guards by the order of the king While I was being led to be executed, I saw you Having recognised you, I resorted to you for protection, and you have brought about my release Moreover, when you left Tapasapura, the caravan-leader [illegible] g persuaded [illegible] the rest of [illegible] Once, the caravan leader went with a costly present, to see king Kubara Being pleased, *he too gave him* the lordship over Tapasapura, with the insignia of an umbrella etc He also came to Tāpasapura filling interstices of the quarters with the sound of the musical instruments He is ruling there (at present)" (In the end) Pingala

was induced by Damayanti to adopt asceticism, which is a thunderbolt to the mountains of sin

Once (king) Bhima heard that having vanquished Nala in the game of dice, Kubara was ruling (over *Kosala*) *and that Nala had entered* a wild forest, along with Damayanti, and it was not known whether he was alive somewhere or dead

On hearing it, (queen) Puspadanti began to cry with her bosom being sprinkled over with big drops of tears (King) Bhima sent a young man named Harimitra, who was clever *in accomplishing his master's work*, in search of them In due course he arrived in Acalapura and went to the king Rtuparna Queen Candrayasā asked him "Is my sister Puspadanti quite well?" The youth replied, "The queen is always faring well But the queen is greatly distressed to hear the loss of the kingdom by Nala and Damayanti" Chandrayasā exclaimed, "What do you (mean to) say?" The young man (then) narrated the account from the very beginning, *of Nala's playing the game of dice* Then on seeing that queen Candrayaśa was weeping, the servants also began to weep Seeing that all were full of grief, the youth feeling very hungry, went to the alms-house, and he sat down there for taking food Having seen Damayanti who was in charge of the distribution of charity, he was very pleased, bowed down to her (and said), "O queen what a pitiable condition are you reduced to, like that of a creeper in summer! I am *fortunate that I have been able to see you alive* Now all will be happy" Having said this and forgetting the pangs of hunger he went to Candrayasā (and) said to her, "You are to be congratulated Damayanti is in your (own) alms house" On hearing that Candrayasā went there She closely embraced Damayanti and said, "Fie on me that I did not recognise you though you *were declared* (to be an extraordinary personage) by the marks on your body, which are different from those on the bodies of ordinary persons My child, why did you deceive me who am so affectionate towards

you, by concealing your identity? And why should you have felt ashamed (to reveal yourself) before me? Please tell me, have you forsaken Nala or has Nala deserted you? Surely it is Nala who must have forsaken you If you were to leave your lord in his calamity, then (it is possible that) the sun would rise in the west Alas, O Nala! Are you not ashamed to forsake this (Damayanti who is a) store-house of good qualities? Is this worthy of your family (traditions)? I shall share (lit take on myself) your sorrow I (shall now) distribute presents out of joy (at meeting you) Please forgive me my fault that I did not recognise you Where is your forehead mark which is the store of flashing lustre?" Then Candrayasa wiped the forehead of Damayanti with her kisses (lit saliva)

Then the forehead-mark of Damayanti began to flash forth like the sun freed from the clouds or like a shining ball of gold taken out from the fire 66

Then the queen bathed her who was like an image of a goddess, with her own hands and having made her to put on her best garments, took her to the king 67.

Both of [illegible]
in the kin[illegible]
light of th[illegible]

Then the whole world was filled with darkness like a vessel filled with collyrium Yet not a trace of darkness was there in the whole of the royal court. 69

Thereupon the king exclaimed, "Indeed the sun has set and no lamp or fire is (burning) here Whence can there be such a brilliant light here?" 70

Then the queen showed him Damayanti's natural forehead mark, which was a store of bright lustre Out of curiosity, the king covered it with (the palm of) his hand Thereupon the whole of the royal court was completely filled with darkness like a mountain cave Having taken off his hand the king asked (Damayanti) all the news beginning with the loss of the kingdom With a downcast face and weeping, she

narrated the whole of ıt Having wiped her eyes with his own upper garment, the king said, "My child, do not cry Fate has power over even the gods and demons In the meanwhile, a god with spreading lustre like that of the multitude of the sun's rays, came into the assembly hall and having bowed down to Damayantı, said to her, "I am the (former) thief Pingala, who adopted asceticism at you instance and went to Tapasapura in course of time

There I lived in a cemetery, practising meditation. Being burnt by the funeral pyres, I devoted myself to pure meditation and recited *the formula (of prayer to)* the (five) Holy Ones, condemned (myself for) my previous sins and died (in the end) I was born as a god, resplendent with spreading lustre Having recollected my previous birth with the help of my supernatural (Avadhi) knowledge, I have come to see you, who had conferred obligation on me by saving my life and making me adopt asceticism So may you live happily for a long time!" Then having showered gold coins worth seven crores the god disappeared Thus having seen with his own eyes the fruit of the good actions, which was displa[illegible]
religion [illegible]
requested [illegible]
house (along with him) Candrayasa also said, "Be it *so*" Then being allowed to go by king *Ṛtuparna* Damayantı set out on her journey, accompanied by the four fold army Having heard that she was coming, king Bhima bound by ties of affection went forth along with his queen Puspadantı to receive her Having *seen her parents* Damayantı *was delighted at heart,* and getting down from her chariot fell at their feet.

The surface of the earth became muddy with the falling tears of them who were extremely eager (to meet each other but) were (actually) meeting after a *very long time* 71

Like the Yamuna meeting the Ganga, Damayantı embraced her mother and clinging to her neck, cried aloud for a long time 72

Then having washed their lotus-like faces with clean water, they narrated to each other all their experiences of happiness and miseries 73.

Then placing Damayanti on her lap, Puspadantī said, "It is our good fortune (indeed) that we have been able to see you alive 74

"While you stay happily in our palace, you will be able to meet your husband For, if a man is living (then only) he is able to enjoy good fortune at least atter a long time" 76

The King being pleased, gave five hundred villages (as a gift) to the young messenger Returning to his city, he performed a special worship of the deities and preceptors for seven days (out of gratitude for) Damayanti s arrival On the eighth day he assured Damayanti saying, "I shall do (all that I can) in such a way that you will be reunited with Nala very soon"

At that time, while Nala was wandering in the forest, after foresaking Damayanti, he saw a column of smoke rising from a thicket in the forest Appearing like a swarm of bees, it rose up and was seen to move about in the sky like a winged mountain In a moment it became fierce owing to spreading flames and looked like a cloud, tawny with the mass of the lightning-flashes and rising up from the earth[1] Then there blazed forth a conflagration, in which the cracking noises of the burning bamboos (as they split up) were spreading, which was terrible with the cries of different wild beasts and which consumed the trees In the midst of it, Nala heard the words, "Protect me, O Nala, (you)

family and how he, being a snake, could use human speech, Nala threw towards it his upper garment to draw it out (of the fire) As the garment fell on the

earth the snake entwined itself round it with its body Having pulled it out like a rope from a well, and desirous of placing the snake on a place not touched by the conflagration Nala was bitten in his hand by the snake Having thrown the snake on the ground Nala said, 'Well done, grateful that you are, by repaying *my obligations to you in this manner*! It is indeed true that members of your species bite even the person who feeds them on milk!" As Nala was thus speaking, due *to (the effects of) the snake-poison that was spreading* (in his body), his body became dwarfed like a bow with the string fixed on it And Nala was changed, his hair became tawny like those of a goblin, his lip protrubed like that of a camel, his hands and feet became short and feeble like those of a poor person and he became pot-bellied like Ganapati

Having observed that he was deformed in all his

gave you my kingdom and became a monk and after death became a god in the region of Brahma I came to know of this (pitiable) condition of yours by the use of my supernatural knowledge (*Avadhi*) So having assumed the form of a snake by supernatural power

in your body when

condition, which is

nd you should look

upon it as beneficial like a bitter medicine, for all the kings whom you had subdued will not be able to harm you, who are unable to be recognised on account of this deformity Do not entertain a desire to adopt asceticism at present, as you have still to enjoy (once more) the same extent of the earth (as before) I shall myself tell you the proper time of adopting asceticism So take this *Bilva* fruit and this jewelled casket and keep

them with you very carefully Whenever you would desire to see your (natural) form, you break open the *Bilva*-fruit You will see inside of it celestial garments If you open the jewelled casket you will see therein ornaments such as a necklace etc When you would put on the celestial garments and the ornaments, at that very moment you will regain your (former) form" Nala asked the god the news about Damayanti He narrated the whole account, in which her chastity was prominently mentioned The god said to Nala, 'Why are you ? I shall take you whe[illegible] replied, "Please take r[illegible] Having done accordingly, the god returned to heaven

Nala, on his part, bowed down to (the image of) Lord Nemi in the Jain temple which was an ornament of the city-garden, and arrived at the gates of Sumsumarapura There (in that city) a mad elephant which had uprooted its tying post was moving about, it shook off the seat (howdah) (on its back) even at the touch of a breeze, it caught with its trunk even the birds flying overhead, and it destroyed a forest of trees Then king Dadhiparna mounted the rampart and declared, "I shall grant whatever he wants to any person who would bring this mad elephant under control" Nala who had become a dwarf said, 'Where is that mad-elephant? (Show it to me) so that I shall bring it under control" While the dwarf was thus speaking, the elephant thundering like a cloud arrived just where he was The dwarf rushed at it with (great) speed Being clever in avoiding the strokes of the elephant's trunk and moving in front of it or behind it or by its side, he tired out that elephant Then jumping up like an eagle, he mounted on its back (lit shoulder) Having (properly) arranged the rope round the elephant's neck in its former [illegible]
the ele[illegible]
goad ir[illegible]

uttered shouts of victory (to greet Nala). The king presented him with a golden chain Having completely subdued the elephant, Nala led it to the tying post. Then Nala got down (from the elephant) and without saluting (the king), he sat on the seat of king Dadhiparna The king asked, "O dwarf, do you possess any other skill than the art of taming the elephants?' The

(necessary) food-stuffs such as beans (*mudga*), rice, vegetables and condiments Exposing the dishes to the Sun's heat and repeating the formula of the Sun-lore, the dwarf prepared excellent food The king along with his attendants tasted that excellent food, as if

loveliness (does this food possess)! Oh! The capacity of the food to gratify all the limbs! Nala alone knew the preparation of food in this way I have known it for long while I served Nala So, O dwarf, are you really Nala himself? But Nala was not such a deformed person And how can he come here, living as he

lakh of silver coins and five hundred villages The dwarf accepted all the presents (But) he did not accept the five hundred villages The king asked the dwarf "Do you want anything more?" The dwarf replied, "If (you) so (desire), you should ban hunting and drinking in your kingdom" Out of regard for his words, the king also did accordingly Once the king asked the dwarf, "Who are you and whence have you come?' The dwarf replied, "I am a cook of king Nala of Kosala named Hundika I have learnt the arts from him Nala, whose kingdom was conquered

(from him) by his brother Kubara, took Damayanti with him and went to the forest Nala died just there Then I came to you I did not stay with Kubara who does not know how to appreciate merit and who is (as it were) a well full of cunning and deceit"

Then having heard the report about Nala's death, king Dadhiparna was afflicted with such (intense) grief as cannot be even (properly) described 76

Once Dadhiparna sent, in a friendly manner, a messenger for some purpose to Damayanti's father 77

King Bhima honoured him Once, in the course of a conversation, the messenger informed the king, "A cook of king Nala is (at present) in the service of my master Being taught by Nala, he knows (the art of) cooking food with (the heat of) the rays of the Sun" Having heard this, Damayanti said to her father, "O father, please send a spy and find out how that cook is in app[illegible] the art of [illegible] the Sun [illegible]"

Then the king sent a Brahmin named Kuśala, who was clever in carrying out his master's mission, to find how the cook of king Dadhiparna was in appearance 78

He, with his enthusiasm doubled by auspicious omens, reached Sumsumārapura Having seen the dwarf (however) he became dejected and sat down by his side 79

Kuśala thought (to himself) thus, "Where is king Nala and where is this dwarf? What a great difference is there between them as between the mountain Meru and a mustard seed! 80

Then having decided something in his mind, Kuśala recited (the following) *Doha* (in front of the dwarf),

"There is indeed no doubt that Nala, who abandoned in the forest his very chaste wife Damayanti while she was asleep is alone (of all the people) a hard hearted, pitiless and contemptible person" 81

... ...ted and remem-
... began to weep,
... ed hım, "Why
... d, "I am weep-
ıng on hearıng your song which ıs full of the sentıment of Pathos' The dwarf further asked hım the ıntend-
...

Bhıma that you are a cook who knows how to cook food with (the heat of) the rays of the sun (But) thınkıng that Nala alone ıs conversant with *Surapaka* Damayantı requested her father and sent me (here) to see what you look like On seeing you, however, I thought, 'Where this exceedingly ugly dwarf and where Nala who was charmıng ın each and every lımb! Where a crane swallowing the family of *timi* fish and where the moon giving delight to all people! Similarly, the number of good omens which occurred ın front of me as I was coming (here), has become fruitless, since you are not Nala The dwarf, out of his great love for Damayantı took the Brahmın to his house For,

Even a crow coming from the direction ın which one's beloved person resides, gives delight, what then to say of a messenger sent by that beloved person himself (or herself)? 82

(The dwarf) saying, 'What (proper) reception can I give you who have told me about the very chaste Damayantı and the eminent Nala' gave him a respectful reception beginning with dinner Then he gave hım (Kuśala) as a gift the ornaments presented to hım by Dadhıparna Then Kuśala safely returned to Kundınapura (and) narrated to Bhima all the account about the dwarf beginning with (*mula*) the subduing of the mad elephant Damayantı said 'O father, he must indeed be Nala but he must have become deform-

ed either through some defect in the food (taken by him) or some fault in his *Karman*"

No one other than Nala possesses the skill in the science of (taming) the elephants, the capacity of cooking the food with (the heat of) the rays of the sun and *the liberality which is extraordinary* 83

O Father, please bring that dwarf here by some means so that I myself shall test him" Bhima said, 'My child, I shall arrange for your pretended self-choice marriage (and) invite king Dadhiparna to it Even before Dadhiparna was enamoured of you, but you chose Nala (at the *Svayamvara*) So now, on hearing of your (second) self choice marriage, he will arrive here without delay, and the dwarf also will accompany him If he (dwarf) is really Nala, he will not bear to see you being given in marriage to another person Moreover, Nala knows the science of driving the horses If that dwarf is (really) Nala, then he can be (easily) found out whether he is Nala (or not) by his (skill in) driving the horses of a chariot The *horses run with the speed of the wind when Nala is* driving them I shall intimate (to Dadhiparna) a proximate day (as the day fixed for your *Svayamvara*) If the dwarf would speedily arrive on that day (*tattha*), *then surely he must be Nala* Even an ordinary person does not tolerate the humiliation on account of his wife, much less will king Nala tolerate it" Bhima sent a messenger to Dadhiparna and he informed him that the fifth day in the bright half of Caitra [illegible]
thought [illegible]
but she [illegible]
day (in [illegible]
to reach [illegible]
this thought Dadhiparna became distressed like a fish in shallow water The dwarf thought to himself, 'Damayanti is a very chaste lady, she will not desire to marry another person And even if she were to desire it who would accept her while I am alive?

Therefore I shall take Dadhiparna there in only eighteen hours so that along with him, I also shall get a chance of meeting her The dwarf asked Dadhiparna, "Why are you so much disturbed? Please tell me the cause of it. For, a patient who does not disclose what disease he is suffering from cannot be treated The king said, "Nala has attained the bliss of entering the city of gods, now Damayanti is going to celebrate another *Svayamvara* I am enamoured of Damayanti Vidarbha is far away and there is an interval of eighteen hours from now The messenger took many days to arrive here How can I then reach there within such a short time? Due to this anxiety I am not getting any peace of mind" The dwarf replied, "Give me a chariot, yoked with horses of good breed, so that I shall take you there early in the morning Thinking that he (the dwarf) was not an ordinary man, but some semi-divine being or a god, the king gave him a chariot as described by him Having arranged it properly, Nala requested Dadhiparna to mount the chariot

The king, his betel box bearer, a parasol bearer, the two chowrie-bearers—these five, and the dwarf as the sixth mounted the chariot. 84

Having tied the *Bilva*-fruit and the jewelled box to his waist by means of a garment and mentally reciting the names of the gods and his preceptors, the dwarf urged the horses forward 85

The chariot, with its excellent horses being driven by Nala, who knew the science of driving the horses, started to move on (speedily) like an aerial car moving at the will of its master 86

Then the upper garment of Dadhiparna, tossed up by the breeze produced by the speed of the chariot, fell down on the way, as though out of joy he (the king) waved it over Nala and made a present of it to deities (on the way) 87

Dadhiparna informed the dwarf about it. The dwarf smiled and said, 'Where is your upper garment,

O king! The chariot has rolled on twenty-five *Yojanas* from the place where the upper garment has fallen What is more, these horses are of a middling quality, had they been of the best breed, then being urged (by me) in this much time (only), the chariot would have rolled on for more than fifty *yojanas* Dadhiparna saw a Bibhitaka tree and told Nala, "Even without counting, I know the (exact) number of all the fruit that are on this Bibhitaka tree, while returning I shall show you this wonder" The dwarf replied, "While [illegible]

[illegible] thousand fruit (in all)" Then the dwarf felled down the fruit with the blow of his fist. Dadhiparna counted them and they were just so many in number (i [illegible] 18,000) Being requested by Dadhiparna, the dwarf taught him the science of managing the horses and learnt from him the science of telling the number of fruit (on a tree without actually counting them) The chariot reached the vicinity of Kundinapura, early in the morning Dadhiparna was (delighted) and his lotus face expanded (in joy)

In the meanwhile, towards the close of that night, Damayanti saw a dream She narrated it in due manner to her father, as follows "I saw (in the dream) the goddess Nirvrti bringing here through the sky the garden at Kosalā Then I climbed, at the instance of the goddess, a mango tree full of blossoms and fruit The goddess placed in my hand an excellent lotus A bird which was already perched in it, fell down at once" Bhima explained (the dream as follows) "My child, this is an auspicious dream The goddess Nirvrti represents your store of merits, which are about to bear fruit (lit awake) The garden at Kosalā is suggestive [illegible] of Kosala Your [illegible] about re union wit[illegible]

perched in the tree means the loss of the kingdom by Kubara As you have seen it (dream) early in the morning you will meet Nala just today"

Just then Dadhiparna arrived at the city-gate and Bhima was informed about it by his servant named Mangala Having come there quickly, Bhima embraced him like a friend An excellent residence was given to [illegible] Bhima re- [illegible] who cooks [illegible] him to me or show me food cooked in that way Dadhiparna ordered the dwarf to cook food Like a wish fulfilling [illegible] Out [illegible] yanti, *caused a dish of that food to be brought to her* and ate it As soon as she tasted its flavour, she decided that the dwarf must be Nala himself And she said, "Formerly a preceptor who was treasure-house of knowledge assured me that none but Nala knows the art of cooking food with the rays of the sun, in the whole of Bharata" Therefore this (dwarf) must be Nala himself As for being a dwarf, there must be some (special) reason for it The (Surapāga) cooking is one test for (identifying) Nala, there is yet another test I am covered (lit adorned) with horripilation (i e am thrilled with joy) whenever I am touched even with the finger of Nala So let the dwarf touch me with his little finger (Let me see) if this test also tallies (in the case of this dwarf) Then the dwarf was asked (by her), "Are you Nala?" He replied 'There is a great disparity between Nala, having a broad chest and myself a dwarf, who gives pain to the eyes of the people' Still after great persuasion (by Damayanti), he touched the bosom of Damayanti with his finger Even with that much (slight) touch of his finger, which produced great joy in her heart, Damayanti's body was horripilated like a cucumber covered with thorns all over Thereupon Damayanti said, ' At that time, you deserted me while I was asleep

Now, however, O lord of my life, I have found you Where can you go?" And led Nala to the inner appartment She requested him to disclose his usual form Then having put on
the *Bilva*-fruit and
his own form On
heart, Damayantī closely embraced him with all her limbs, as a creeper (entwining itself round) a tree Having come to know of this, Bhīma placed Nala on his own throne and saying, "You are my overlord So tell me, what can I do (for you)?" Bhīma with fold-
...ested
...re my
...rform
...king
Ṛtuparna with (his queen) Candrayasā and also *Vasantasrīsekhara* the *ruler of Tapasapura*, arrived there Bhīma received them with due respect.

as
wi
ha
of the hermits, whom you gave religious instruction and due to the greatness of the Jain religion I have been born, after death, as a god in the Sudharma *heaven" Having showered seven crores of gold coins* the god returned to his region The kings, Bhīma, tuparna, Dadhiparna, Vasanta and others met together and crowned Nala as their king By the order of Nala, they assembled their respective armies Accompanied by them, Nala having roaring and mighty elephants, covering the surface of the sky with dust from the earth kicked up by the hooves of the horses, and agitati ... ears of the multitude ... the wheels of his char ... By sending a messenger he caused Kūbara to be thus informed, "Nala has come to see you, (and) he has arrived in the outskirts of the city of Ayodhyā" Having heard

that Nala had arrived, Kubara's body was consumed by excessive distress, as if embraced by fire

Through his messenger, Nala informed him, "Fight with me (and) let either my prosperity be yours or let your (prosperity) be mine 88

Then Kubara, afraid to fight, started to play the *game of dice (with Nala) once more* Being strong in merit Nala ma[illegible] 89

Though Kuba[illegible] *younger brother*[illegible] anger and pure on account of merits, made him the heir apparent as before 90

Havin[illegible] nt-ed with [illegible] ng, bowed d[illegible] in the city of Ayodhya 91

Nala whose lotus like feet were saluted by many kings who gave him various presents, ruled over the half of Bharata for many thousands of years 92

Once the god Nisadha, shining with lustre, came there from heaven and said to Nala, who was greatly attached to the enjoyment of the pleasures of the senses as follows — 93

Are you who do not take care even of your wealth in the form of discrimination, which is being looted by the thieves in the form of passion, etc, a real (or worthy) man? 94

Formerly I had told you that I would inform you of the (*proper*) *period to adopt asceticism* So, observe now the self-control which is the fruit of the tree in the form of human existence" 95

Having said this, the god disappeared and then there arrived a (Jain) preceptor named Jinabhadra, who possessed the jewel in the form of pure *Avadhi* knowledge 96

Then Nala went to him with Damayanti and bowed down to him and having sat infront of him with folded hands, asked him thus 97

What had we done in our previous births O revered Sir that having secured such (vast) kingdom we lost it and then obtained the whole of it once more?' 98

The teacher replied Listen O gentle one! Here, in this very Jambudvipa in the continent of Bharata (and) near the mountain Aṣṭapada there is a city named Sangara which had never experienced a foreign invasion of war King Mammana who had brought under control (lit won over by some charm) all the ladies in the form of quarters 99 100

a medicine to the diseased, and being allowed to go by
Being
ige, they
seholders
like misers guarding their wealth Once, Scripture-goddess took Viramati to the Astapada to strengthen her faith in Jainism She was greatly delighted to see thereon the idols of the Tirthankaras, which endowed with the colours and proportions of the respective (Tirthankaras), which were set with various precious stones and whose greatness was sung by gods and demons She bowed down to them and returned to her own city That Viramati, in the faith that she had paid her respects to a very holy place, observed twenty *Ayambila*—vows in honour of each of the Tirthankaras (visited by her)

Viramati got prepared golden *Tilakas*, beautiful with rubies set on them and suited for the idols of the twenty four Jinas 101

(Then) one day she went with her attendants to the *Astapada* mountain and worshipped the images of the Jinas with due rites beginning with bath, anointing and offerings 102

Having given appropriate gifts to the wandering monks who had come to that holy place, she thus concluded (the observance of) her (*Ayambila*) penance 104

And thinking (thereby) that the purpose of her human birth was fulfilled, her (acquisition of) wealth was fruitful and her life's mission was achieved, Viramati returned to her city 105

Thus these two (Mammana and Viramati) of one mind though different in bodies, passed many days with their minds devoted to the Jain religion 106

Living beings being subject to death, king Mammana died a peaceful death at the appointed time and attained to the Sudharma heaven 107

Queen Viramati died after him and was born as a beautiful (goddess) in the same heavenly region How long can the moon-light remain after the moon has set? *108*

Then the soul of Mammana having fallen (from heaven), was born in Potanapura, the ornamental bracelet of the country named Bahali in the Bharata division of Jambudvipa, as Dhanya, the son, endowed *with pure qualities, of the cowherd Dhammilāsa* and his wife named Renukā 109 110

The soul of Viramati was again born as his wife named Dhūsari Dhanya took his buffaloes outside the town for grazing 111

Once when the rainy season had commenced and the [illegible] Dhanya [illegible] is head, [illegible] There he saw a monk, emaciated due to severe penance and *remaining motionless* like a mountain, in the posture of meditation 112 118

Dhanya, held the umbrella over the head of the monk, out of devotion and warded off his suffering due to shower When the rain stopped, Dhanya bowed down to the monk and asked him whence he had come The monk replied, "My good man, I have come from *Pandudesa* I am proceeding to the city of Laṅkā to pay my respects to my preceptor who has arrived there But I was held up (here) by the continuous rain for the past seven days 114 116

Dhanya replied, "O lord, now the earth is full of mud and (therefore) difficult to traverse So please come to the city, riding this buffalo of mine" 117

The monk replied," "The monks consider riding any vehicle as improper" Then the monk accompanied by Dhanya, went slowly to the city 118

Dhanya said to the monk, "Please stay here for a moment, till I return from my house with milk (for you)' 119

Dhanya went home and returned quickly with milk, and with devotion, he made the monk to break his fast by taking milk 120

Dhanya, together with his wife adopted the vows of a Jain householder from the monk And the monk lived in Potanapura itself during the rainy season 121

Afterwards he went elsewhere Dhanya with his wife having observed the vows of a Jain house holder for a long time adopted asceticism later on 122

Having observed (the vow of) asceticism for seven years Dhanya and his wife died Due to the influence of desire (at the time of death) he (and his wife) were born on the Himavat as twins (of deer) 123

Then having died (as deer) he was born as a Ksiradindira god in the Sudharma heaven and that queen (Viramati i e the doe) was born as his wife Ksiradiṇḍirā 124

Having fallan from the Sudharma heaven, that Dhanya (i e you yourself in former birth), was born as Nala and O king Dhūsari herself (was born as) this i e your beloved Damayanti 125

As a result of the gifts to the monk and of adopting the vows of Jain house holder, you have got this handsome form and this kingdom of the half of Bharata 126

And this Damayanti also has indeed become your beloved as a result of that religious merit, without being molested by [illegible]
Nala in the fores [illegible]
(Āyambila) pena [illegible]

As however you mortified the monk for twelve *ghatikas* you had therefore to suffer the loss of your kingdom for twelve years" 128

Having heard these words of the preceptor, king Nala was filled with a *desire for emancipation (and)* he placed his son named Puṣkara, charming on account of his good qualities, on the throne 129

Having adopted asceticism, along with Damayanti, from the preceptor, Nala studied (Jain) scriptures, practised penance and put up with unbearable sufferings 130

Then once due to the strange nature of *Karman* and the difficulty in controlling (his) passion, Nala (though he had become) a monk entertained a desire for enjoying sensual pleasures with Damayanti 131

Then he was abandoned by his preceptors, but was enlightened by his father (who came down from heaven) (But) *being unable to observe (duly) the* vows, he fasted (unto death) 132

Damayanti also, being devoted to Nala, observed that fast. After death Nala was born as Kubera and Damayanti was born as his wife 133

Due to some slight violation of the vow (of asceticism) they were born as inferior gods Having *destroyed their Karman both of them will attain* liberation in due course 134

Here ends the story of Nala, (illustrating the evil *results of) the game of dice or gambling*

The Story of Varuna on the topic of the Theft of another's wealth

Listen now, O King, to what I shall be briefly narrating about the seventh vice of Theft, which is (as it were) the crest-jewel of (all) vices 1

Of the tree of sin of stealing the property of others, the calamities such as the loss of wealth and beating that a thief has to suffer from are the flowers and the tortures in hell constitute the abundance of fruit 2

A thief, with his heart being pierced by the dagger of (constant) fear, whether awake or asleep, either by day or at night, never indeed gets any happiness 3

The suffering which a living being undergoes, such as being hanged or impaled, as a result of stealing, in this world itself, is seen by all men 4

How can we adequately describe, however, what a living being has to suffer elsewhere from (e g) misfortune, cutting off of the limbs, defeat, loss of wealth and other similar things? 5

Even if one were to repent after stealing the property of another and to restore it (to the rightful owner), still his soul will have to undergo suffering in the other world, like Varuṇa 6

The king asked, "Who was that Varuṇa?" The preceptor replied, "Listen There was in this very region of Bharata a city named Makandi, which was attractive on account of beautiful gardens of mangoes and other trees 7.

There (ruled over it) King Naracandra, who was a full moon to the day lotuses in the form of the faces of the wives of his enemies, and like a mango tree of (all) the trees, he was a crest-jewel of all the kings 8

His chief queen (named) Saubhāgyamañjarī, who like a cluster of blossoms spread the fragrance of her quality of chastity, was the resting-place of the bees in the form of the eyes of the people 9

Once she gave birth to a son The king caused the festivities in connection with the birth to be celebrated The child was named 'Narasimha' He attained boyhood He was taught all the (lit multitude of) arts He attained youth, endowed with incomparable handsomeness

The grace of his form was such that having seen it, the limbs of the god of love, indeed, melted out of shame, and he became known as 'Ananga' 10

Once a door-keeper requested the prince, "My lord, two young painters, named Kuśala and Nipuna, are waiting at the door, desirous of seeing you (lit the prince)" The prince told him, "Bring them in quickly" They were brought in by the door-keeper They bowed down to the prince and sat down, and presented a painting (to the prince)

Having seen it with the pair of his eyes expanding through delight, Narasimha asked them, "What goddess is (painted) here?" 11

They smiled and replied, "This is not a goddess, but only a woman (of this world)" The prince thereupon, remarked, "An ordinary woman cannot be like this in form

"And if a woman (of this world) were to be such in form, then all the efforts which are made by some people for (attaining) heaven are, indeed, in vain! 13

'Therefore, it seems to me that this is (the result of) your extra-ordinary skill in painting" Then Kusala and Nipuna replied, 14

There is not at all any extra-ordinary skill in us, who could not paint her properly (i e as she is) after actually seeing her figure

"You should praise in this case the skill in the art (of creation) of the Creator alone who made this maiden without any image (or model) " 16

Having heard these words of the painters, the prince with his lotus like face expanding (with joy) said, 'My good men, please tell me, who is this maiden and whose daughter is she?' 17

They replied, 'Listen, O prince! King Kanakadhvaja is the ruler of the city of Kanakapura Kanakāvali is his queen and they have a daughter named Kanakavati, who, with the mass of gold bright lustre of her body (complexion) spreading all around, appears to be the golden ornaments as it were of the ladies in the form of the directions 18

(Once) she, who attracted the minds of even the ascetics by the excellence of her form, excelled (lit. was different from) other maidens by her skill in arts and had attained youth, came to the audience-hall to bow down at the feet of her father (There) she heard, O prince, your qualities being sung by a bard And since then, giving up all other activities, uttering the sound of *hum* vacantly on improper occasions, singing tunes in her throat in the Pañcama note, heaving out deep sighs she has found consolation only in the singing of your (lit prince s) qualities The king came to know of this (incident) from her friends We have been sent here (by him) to find out how you (lit. the prince) *are inclined towards her, whether her love is* for a worthy person or not, to take (back with us) your portrait and to show this painting of Kanakavati to you O prince, we have seen you (first) in the city-garden, practising archery by hitting a moving doll, (*then*) *in the outskirts of the city*, enjoying the pastime of galloping on a number of horses in a variety of ways and at the main city gate, engaged in the sport of riding elephants

Then we were astonished to see the perfect skill in (different) arts of the prince, who has put down the

pride of the god of love by the (extra-ordinary) handsomeness of form Having heard (all) this, the prince was hit by (lit. came within the range of) the arrows of the god of love Still concealing his real feelings, he said, "O Matisagara, recite a quarter of some stanza so that I may complete it" Matisagara with a smile on his face said, "Make yourself fruitful" The prince immediately recited —

Make your life fruitful by practising compassion, resorting to gods and preceptors, giving charity to the well deserving persons and uplifting the poor people 19

Kusala remarked, 'Oh! What a great skill does the prince possess in turning out verses!' The prince said, 'O Buddhisagara, recite (some quarter of a verse" He recited, 'This is the very height (lit limit) of good fortune in this world!"

The prince recited (the complete verse thus—

'To have) a son who gives delight to the mind of his parents, a wife who propitiates her husband and a servant who pleases his master—this is the very height of good fortune in this world!" 20

(Thinking to himself) 'Oh! the excellence of skill!" Nipuna requested the prince, "O prince, I too have thought of a verse, please complete it" The prince said "Recite (a portion of the verse)" Nipuṇa recited thus —

('There rests) on the bosom of an emerald-complexioned lover, his beloved whose body (complexion) has the lustre of a *Campaka* flower"

Immediately the prince recited—

'A streak of gold drawn on the touch-stone indeed shines like that" 21

Nipuna remarked, "The prince has thought of the very same latter half of the verse as I had thought of Oh! What an extra-ordinary intelligence!' Kusala said, 'Please complete my verse also," And he recited

"The bangle of a beautıful maıden, placed on her cheek would be broken," 22a

The prınce recıted,

('Beıng) heated by the fire of her breath and sprınkled over wıth the water of her tears" 22b

Kusala exclaımed, "Oh! What a wonder! The prınce ıs the Godd [illegible] ordered hıs [illegible] Dınaras to t [illegible] the prınce [illegible] self), "Oh the foolıshness of the prınce! Hıs gıft ıs never less than a lakh Surely he does not realıse the quantıty of a lakh Therefore I shall gıve them thıs sum ın the very presence of the prınce, so that realısıng that the lakh (of Dınaras) ıs a bıg amount, he wıll not agaın order (a bıg gıft) lıke thıs for a small matter" Then he had the lakh of Dınaras brought just there and made ıt ınto a heap before the prınce The prınce asked "O Kubera, what ıs thıs?" He replıed, "My lord, thıs ıs the lakh of Dınaras, whıch you have presented to these (two paınters), Kuśala and Nıpuna" The prınce thought to hımself," Alas! Why such a dısplay of wealth? Surely, a lakh (of Dınaras) appears to be a bıg amount to hım Therefore, by causıng me to be aware of thıs fact by the sıght of thıs (heap of a lakh of Dınaras), ın a frıendly way, he wants me to desıst (from gıvıng ıt away) And he wıshes that my wealth should not be exhausted by thıs boundless and great lıberalıty Oh the foolıshness of Kubara! He ıs excessıvely attached even to wealth, whıch ıs entırely an external thıng, whıch cannot accompany the soul (to the other world), whıch ıs destroyed by fire, thıeves etc, the only fruıt (result) of whıch must be makıng gıfts of ıt and whıch ın realıty ıs a source of mısery So I shall enlıghten hım (about the real nature of wealth) Then he saıd, "Noble Kubera! What? Is thıs much amount really one lakh?" Kubera replıed, "My lord, ıt ıs (one lakh)" The prınce saıd "Is just one lakh enough for the two of

them? And how much is one lakh, after all? These (two) young painters cannot become happy even in this *one existence, (merely) with this (lakh)* even if they spend it sparingly The loss of wealth cannot be prevented even if you do not give it away (in gifts and charity) Moreover, when one's merit is exhausted wealth is invariably lost

For,

The jewels in the ocean are not exhausted even though they are being given away day after day Prosperity is lost by the loss of merit and not by charity (and gifts) 23

[illegible]

wealth which is neither given away nor enjoyed and is only a servant without any livelihood? So give them *one more lakh (of Dinaras)"* *Kubera said* "*As your* lordship commands' Kuśala and Nipuna were astonished and remarked 'Oh! What a liberality of the prince! The prince looking at the painting again and again recited *(the following verse)*

(Rati) *the wife of Madana is not indeed fit even to* be her maid servant. (Parvati), the beloved of Śiva is regarded in this world as insignificant (also light in weight) like a blade of grass (Laksmi), the daughter of the Ocean *does not* appear graceful even like the dust (on her feet) and the heavenly damsels would be objects of contempt in comparison with her (lit in her presence) 24

Kuśala and Nipuna thought *(to themselves)*, "Blessed is Princess Kanakavati who is being thus highly thought of by the prince The desired object (of our visit) is fulfilled At this juncture as it was time *for him to take bath* the prince got up (from his seat) Kusala and Nipuna (also) went to their residence Thus they remained there for some time being devoted to the service of the prince *Having drawn the port-*

rait of the prince they returned to Kanakapura They showed the portrait of the prince to king Kanakadhvaja, and narrated (to him) the account of the prince The king said, "The love of the princess is fixed on a worthy person The prince too has fallen in love with her" Then he sent princess Kanakavati accompanied by the four-fold army (to Makandi)

The lotus-eyed maiden reached Makandi and the prince married her on an auspicious day as Krsna (Visnu) married Laksmi 25

Then the king Naracandra placed (prince) Narasimha on the throne and himself adopted asceticism at the hands of the monk Municandra 26

Then king Narasimha solely devoted to (the enjoyment of) passion and addicted to the pleasure of the senses spent his days only in looking at the lotus face of Kanakavati 27

And he looked upon his kingdom as (worthless like) a blade of grass being attracted by her by diversions such as dancing singing, playing on musical instruments and painting 28

He did not take care of the elephants, horses and treasures did not give audience to eminent persons in the kingdom nor did he protect even his kingdom which was being encroached upon by neighbouring kings 29

Then a brave (city-) guard, having secretely consulted the prominent citizens, seized the kingdom and drove out the king along with his beloved 30

Then he wandered over the earth, being afflicted by hunger, thirst and other hardships Or rather, how much is this in the case of men who are addicted to passion? 31

In the meanwhile some semı dıvıne beıng abducted his beloved, bewaılıng, pıteously, "Alas! My lord, protect me, protect me!" 33

Beıng awakened from sleep, and drawıng out his sword, the kıng challenged the aerıal beıng thus "Are you not ashamed to abduct my beloved while I was asleep? 34

Then set my beloved free (from your grıp) and ıf you are a man, come to fight with me (lit face me) so that I can punısh you with thıs sword of mıne, havıng a sharp point" 35

(But) even whıle he was speakıng thus, the semidıvıne beıng dısappeared ın a moment Then, beıng dejected at heart, Narasiṁha lamented thus 36

"Alas, O (beloved mıne,) with large and lotus-like eyes! O moon faced one! O you, with speech sweet like nectar! Without you, I have lost all my happıness now! 37.

So long as I was beıng delıghted by lookıng at your (sweet) face, comparable to nectar, I did not feel dısturbed ın my mınd even by the afflıctıon of the loss of the kıngdom 38

"O evıl fate, are you not satısfied by deprıvıng me of my kıngdom, aboundıng ın elephants, horses and cahrıots, that you have carrıed off from me my beloved who was (the sole) consolatıon of my heart?" 39

Thıs Narasiṁha (however) took courage, with the thought that great men remaın unchanged (unaffected) ın their hearts ın calamıtıes or prosperıty 40

want
rth I
ng as
lve ın
his mınd, he spent his days ın wanderıng ın dıfferent countrıes 41-42

Once whıle he was restıng ın the temple of the presıdıng deıty of the city of Śrıpura, he was delıghted to see hıs wıfe there 43

He asked her, "O dearest, how is it that you have come here like a shower without clouds?' She replied, That semi-divine being took me to his city" 44

"Being under the influence of passion, he repeatedly entreated me for sexual enjoyment with him But I paid no heed to him like Sita to Ravana 45

'Then being dejected, he brought and left me here" The king said, "Who can molest chaste women?' 46

Then the sun was forced to be separated from the
[illegible]

Then the Evening began to display excessive love (redness) in the beginning, but like a low-born women, she became indifferent (devoid of colour) immediately afterwards 48

At night the king slept on a stone-slab, on which a bed was spread The woman (his wife) too slept there, in his vicinity 49

At that time (it was) the season of winter, which is a charm of cupid for subjugating lovers and in which oil saffron, the breasts of the ladies, fire and covering garments are highly valued 50

Then she said, "My dear, I am excessively afflicted by cold" Then the king covered her with a part of his mantle 51

Then she began to touch the body of the king with her sprout-like hands and also began to press his broad chest with the weight of her pitcher-like breasts 52

Then being kept off or disallowed by the king she said, "My dear, why do you turn me away?" Why do you not satisfy (lit cool) me who have been burning with the fire of separation for a long time? 53

He replied, 'I have given up contact with women until I regain my kingdom" Being annoyed (with his

explanation) she began to assume huge, proportions (or, expand herself in size) in order to terrify him 54.

On seeing her assuming huge proportions and of different inclinations from his beloved, the king decided that she was not his beloved Kanakavatī 55.

O heart, be contracted to the size of (a grain of) pepper, control the senses from going out (to their objects) One should extend one's leg only so far as one's mantle extends 56

'O sinful (woman), have you not heard even this? Then get away from here"—so saying he struck her on the head and catching her by the neck pushed her out 57

Then having manifested her divine form, she said to the king, "My good man, I am the presiding deity of this city. Being enamoured of your handsome form I thought to myself, "Why is this person, charming like cupid, all alone?" and I came to know that your wife was abducted by a semi divine being So having assumed her form I entreated you for a sexual intercourse with me But on account of the firmness of your character, you did not violate your vow Afterwards I bega [illegible]
you Still I [illegible]
therefore, pl[illegible]
favour" The king said, "What have you not granted me—you who have shown me your divine form which cannot be seen by men devoid of merit? What more can I ask you?' Saying, however, that the sight of a deity can never be in vain, the deity tied on the arm of the king a protective bracelet, of great potency and studded with a jewel and told him, 'So long as this is on your arm, no *Yakṣas*, demons etc can prevail against you

Now go to Kañcanapura, you will gain a kingdom there", saying thus the goddess quickly disappeared 58

Then in the morning, he proceeded on his journey and having arrived at Kañcanapura, in due course, he

heard there (the sound of) a drum indicative of the offer of the kingdom 59.

[illegible] asked a resident of [illegible] accepts the kingdom [illegible] 60.

He replied, "He who becomes the king of this kingdom is killed on the very first night" Narasimha touched the drum He was taken to the palace (and) was installed on the throne He spent the day in various diversions, then the night approached Thinking that there is no danger if a man keeps awake, the king left his couch and with a sword in his hand, he kept wide awake, under the shadow of a lamp At midnight a demon came there He dealt a blow with a sword on the couch, but no one was killed by it Then he began to look around He saw the king The king asked him, "Who are you striking at a person who is asleep?" He replied, "I am a demon But who are you?" The king said, "I am the enemy of a demon" Then the demon smiled and remarked, "The popular saying that even the demons have enemies has come true Moreover, listen, O king, "There was a king in this city named Durmati There was (a woman named) Ratisundari, the wife of a merchant Vimala, (in that very city) The king cast her in his harem Due to her separation and out of love for her, Vimala gave up four-fold food and having died, became a demon I am that (demon) Having recollected my enmity with him in the former (birth) I killed that (king) Durmati And I also speedily kill any one who occupies his throne But (O noble one,) as you do not covet another's wife, I am pleased with you

Therefore, rule over this kingdom"—saying thus the demon disappeared And king Narasimha, who astonished the people, ruled over the kingdom 61.

Once there arrived the Tirthankara Śāntinātha The king went to pay his respects to him and having bowed down to the revered Jina, sat in the assembly (of the people) 62

Then having handed over queen Kanakavati the semi-divine being said to king Narasimha, thus "When under influence of passion I kidnapped your queen, my family deity reproached me saying, you have done an unworthy deed in abducting this queen You will come to grief if you harass this very chaste lady Therefore, at the time of the visit of revered Santinatha, take her there and restore her to him 63 65

I have seen you after a long time as you came to this place of revered Santinatha's visit O far-famed one, please forgive me my fault of kidnapping your queen 66

The king, forgiving by nature said, This is the fault of (my) *Karmans* and not yours" For, on the occasion of the visit of a Jina, enemies give up their mutual enmity 67

Then revered Santinatha said (to the king), "All this is the fault of your *Karman*, as a result of which you have experienced misfortunes such as the loss of your kingdom 68

O king, listen now to that (faulty Karman) In this world there is a city named Simhapura, having big tanks, wells and lakes A merchant named Ganganaga lived there 69

[illegible]

d [illegible]

principles (of Jain faith) 70

He had a domestic servant named Varuna, who was gentle by nature When he had gone with him (his master) to pay respect to the monks, he heard this (advice) 71

Whoever being greedy of others' property, injures others, commits high way robbery, takes people prisoners or breaks into others houses and commits similar crimes, has to suffer severe calamities' 72

Having heard this, Varuna took a vow that as long as he lived, he would not commit theft. When he returned home he told this to his wife Śri 73

Śri said, "You have done the proper thing This is my vow also" They spent their days, observing the vow and loving each other 74

Once Varuna saw a golden chain in the house of Gaṅganaga With a faltering mind, he seized it and handed it over to his wife 75

Having known that it was lost, Ganganāga, overcome with grief, said "Alas! Some cruel fellow has stolen it, which was as dear to me as my life!" 76

Seeing that he was (thus) lamenting, Varuna's wife, being compassionate (by nature) said to him, "My dear, return this golden chain to Gaṅganaga

' If this is done, he will be calm and our vow will also be duly observed Varuna returned it to him (Gaṅganaga) and he became calm in his mind 78

In due course, having died as Varuna, O king, you are born as Narasiṁha And your wife in the previous birth born as your present wife Kanakavati 79

Because you took the vow of giving up theft, you secured the kingdom, but because you stole the chain, you lost the kingdom 80

And because you returned it, out of compassion, to Gaṅganaga, O king Narasiṁha, you regained the royal glory 81

Having heard this the king and the queen recollected their previous births and said, ' O revered Sir, what you have said is quite true " 82

Both of them undertook the vows of partial renunciation of the world, at the feet of the revered Śantinatha And the lord Śantinatha, who dispelled the fear of worldly existence moved in other places 83

Having duly observed the vows of Jain religion and having died with concentration of the mind, they were born in the Saudharma heaven and attained liberation in due course 84

Thus ends the story of Varuna illustrating the evil consequences of the vice of theft



NOTES

THE STORY OF NALA

The Introductory verses 1:-Stz. 1 पालिज्ज, Pot. 3 sing. पाल्येत्, would observe. अवज्जं; अवद्यं, ■ fault, defect, sin. पुरिसेा, पुरुषः. Stz. 2--गिद्ध, गृद्ध, addicted to, greedy. कयत्थणं, कदर्थनं, humiliation, harrassment. महाराय refers to king Kumāra pala. वसण, व्यसनं, a vice, sin. निबंधणं, निबंधनं; a cause. पारद्धी, पापर्द्धि, hunting. cf. Marathi पारध परिचत्त, परित्यक्त, given up, abandoned. See Ghatge ([illegible] troduction to *Ardhamagadhi Grammar* by [illegible] 70. The change of स्य t [illegible] परिहरियव्व, परिहर्तव्य, fit to be abandoned. [illegible] सोय, शौच-purity चुक्क, भ्रष्ट, depri[illegible] of Gambling (जूयं द्यूतं) deprives a person of t[illegible] अर्थ, and काम. पिय, पिता. [illegible] =भज्जा, भार्या, a wife. मोसणं, मोषणं, robbing (of the company of father etc.). पडिवक्ख, प्रतिपक्ष, enemy. भूयं, भूतं, when it occure at the end of a compound, it means, 'like'. Stz. 5-पसत्त, प्रसक्त, addicted to. समत्त, समस्त, whole. विद्धंस, विध्वंसः, destruction. दिट्ठंतो, दृष्टान्तः, illustration.

The context of Nala-kahā—The नलकहा is the sixth of the ten stories in the first chapter (प्रस्ताव) of the *Kumārpālapratibodha*. The first story of मूलदेव emphasises that a man should not be slow in adopting and observing the religious vows as human existence is fleeting like a dream. The remaining nine stories illustrate the evil

consequences of the seven serious vices (सत्तमहावस णाइ कु प्र p 47) *viz* (1) मसभक्खण (flesh eating), (2) पारद्धी (hunting), (3) जूय (gambling), (4) परदारगमण (sexual intercourse with another's wife), (5) वेसावसण (visiting prostitutes), (6) मज्जपाण (drinking, and (7) चोरिया (stealing) They are thus enumerated in हरिषेण's बृहत्कथाकोश (Dr A. N Upadhye's edition, pp 64–65) —

> अथवा द्यूतक पान कुत्सिता वनिता वध ।
> परयोषिददत्त च मासभक्षणमेव च ॥
> एतानि सप्त निन्द्यानि व्यसनानि भुवस्तले ।
> दु खदायीनि जन्तूना निगदन्ति मनीषिण ॥

तथा चोक्तम्—

> द्यूत पान पुत्सितवेश्या परदारा
> हिंसाऽदत्त मासभक्षयेंष्वाति कष्टम् ।
> एते दोषा सप्त च नृणामतिपापा
> शिष्टैर्ध्येया दुर्गतिमार्गान्प्रवदन्ति ॥

The story of Nala illustrates the evil consequences of gambling It is given on pp 47 to 76 of the Gaekawar's Oriental Series edition of the *Kumarapālapratibodha* (Baroda, 1920) The story proper begins with the words—

रन्ना भणिय-को सो नगे? etc

रन्ना—Instr S of राय, by king Kumārapāla गुरुणा by the preceptor हेमचंद्र वुत्त उक्त, p p p of वच to speak. वुत्त from उक्त by Prothesis. See Ghatge, § 120

V 1—भरहखित्त, भरतक्षेत्र, (also भरहवास, भरतवर्ष) is the Southernmost region of the जम्बुद्वीप It is semi-

circular in shape and is bounded by the लवणसमुद्र on the East, South and West and by the (चुल्ल हिमवत) mountain on the North It is divided by the वैताढ्य Mt into a Northern and a Southern sections. The महागंगा and the महासिन्धु having their sources in the Eastern and the Western part of the हिमवत and passing through the वैताढ्य, flow into the लवणसमुद्र in the South, thereby dividing the भरतक्षेत्र into six parts. *One who gets victory over all* these six divisions is called the Sovereign ruler (चक्कवट्टि) The तीर्थंकरs and the चक्रवर्तिन्s are always born in the middle portion of the Southern half of the भरतक्षेत्र The city of अयोध्या is located in the very centre of the Southern half of the भरतक्षेत्र कोसल देश, the province of अयोध्या. कोसला, the city of अयोध्या गुणा वसणस्स हेउणो, no doubt a pun is intended on the words गुण and वसण, giving rise to apparent contradiction or विरोधाभास अलंकार It is indeed surprising (अच्छरिय) that in the city of कोसला, (गुणा) good qualities, virtues, should be the cause of (वसण, व्यसन), adversity, calamity Ordinarily गुणs should lead to happiness But it is indeed strange that in कोसला, गुणs lead to adversity. The apparent contradiction is removed when we take the other senses of गुणा and वसण viz threads and a garment or a piece of cloth, respectively As a matter of fact, threads (गुणा) are the material cause (हेउणो, plu of हेउ, हेतु) *of a* piece of cloth (वसण) By this line, the author has very nicely suggested the calamities (वसण) that would befall the hero of the story viz नल and the heroine दमयंती inspite of their possessing virtues (गुणा)

V 2—इक्खागु-कुल इक्ष्वाकु-कुल, the family of इक्ष्वाकु, the son of वैवस्वतमनु and the first king of the solar dynasty in अयोध्या निरुवम (fr निर् + उपमा) without a comparison, incomparable चाय, त्याग, liberality. विक्कम विक्रम, valour अरि, an enemy पत्थिव पार्थिव, a king दुव्विसह दुर्विषह (whose attack) could not be borne by his enemies निसह निषध, father of नल.

P 2—सुदरी, name of the queen of निसह, कुक्खि, कुक्षि, womb दुवे, द्वौ, two कुडिण, capital of विदब्भ विदर्भ, ruled over by भीम, the father in law of नल It is apparently the modern Kondavir in Berar सरह, शरभ, a fabulous animal supposed to have eight legs and stronger than the lion or the elephant Here to denote the superiority of भीम or भीमरह his enemis are represented as lions and he as a शरभ अतेउर, अन्त पुर, the harem or an inner apart ment of a king अन्तेउर is an exception to the general rule by which विसर्ग coming from Sanskrit र् becomes आ in Prakrit e g अत अतो, अह, अहो, पुन, पुणो See Ghatge § 114 पुप्फदन्ती, queen of भीम and mother of दमयती विसयसुह विषयसुख, the pleasure of senses अणुहवताण gen plu of अणुहवत, pres part of अणु + हु, अनु + भू, to experience तइलोक, त्रैलोक्य, the heaven, the earth and the nether world or *Patala* भूय (in अल्पसरभूया), भूत, like धूया, दुहिता a daughter, by Metathesis Duhita > Dhuitā > Dhutā > Dhuya)

V 3—तिलअ, तिलक, a mark on the forehead (भाल) सहज, existing from her very birth, natural. तरणि the sun पडिबिंब, प्रतिबिंब, a resemblance ; = equal (to the sun in brilliance) वच्छत्थल, वक्षस्थल chest. सिरिवच्छ, श्रीवत्स, a curl of hair on the breast of divine beings or pious persons (महापुरिस) श्री becomes सिरि by स्वरभक्ति or Anaptyxis See Ghatge § 117

दमिय = दमिया, were subdued दमयति = दमयती, the final vowels of दमिया and दमयती are shortened on account of the following conjuct consonant त्ति See Ghatge § 117 सियपक्ख सितपक्ष, the bright half of a month रेह = रेहा, रेखा, the digit or the crescent of the moon (चद) कलोवज्झाय, कला उवज्झाय, कला + उपाध्याय, a teacher of Fine Arts which are 72 in number acc to the Jains (and 64 acc to the Hindus) For a list of the 72 कलाs see समराइच्चकहा (Jacobi's edn, pp 602 f) नायाधम्मकहाओ (Prof N V. Vaidya s edn pp 21 f) For a classified list of these 72 Kalas see Dr J C Jain, *Life in Ancient India as depicted in the Jain Canons*, Bombay 1947, pp 172–173

V 4—आयस, आदर्श, a mirror, सक्खिमत्त, साक्षिमात्र, merely a witness i e दमयती mastered all the fine arts without any effort on the part of the teacher She was so extra ordinarily intelligent

V 5—सम्मत्त, सम्यक्त्व, Right faith मोक्खपाहुड (stz 90) thus defines it—

हिंसारहिए धम्मे अट्ठारसदोसवज्जिए देवे ।
निग्गंथे पव्वयणे सद्दहण होदि सम्मत्त ॥

दुरवगम, difficult to understand कम्मप्पयडि, कर्मप्रकृति, Kārmic nature, Karmic variety Acc to the Jains, Karma is material, forming a subtle bond of extremely fine matter which keeps the soul from flying upwards to its natural abode of full knowledge and everlasting peace There are eight main varieties of कर्म viz (१) ज्ञानावरणीय, (२) दर्शनावरणीय, (३) अन्तराय (४) मोहनीय, (५) आयु, (६) नाम, (७) गोत्र and (८) वेदनीय The first four are known as घाति or destructive कर्मs, and the last four as अघाति or non-destructive कर्मs When कर्म is con-

sidered with reference to soul, these eight varieties are subdivided into 148 प्रकृतिs or पयडिs for which see *Outlines of Jainism* by Jaini, pp 30 37

V 6—पवयणत्थ, प्रवचन-अर्थ, the meaning of Jain Scriptures पडिवत्ति, प्रतिपत्ति, faith

पवर प्रवर, best पेरिय, प्रेरित urged, impelled. निव्वुइदेवया please read निव्वुइदेवया, निर्वृतिदेवता, a goddess, granting happiness or tranquillity भावि, future संतिजिण शान्तिजिन, the 16th तीर्थंकर कणय, gold. मय, made of पडिमा, image निच्चमच्चणिज्जा, नित्य अर्चनीया, should be always worshipped (by you, तुमए) काउं inf. of का (कर) to do आढत्ता began वम्मह मन्मथ, cupid, god of love The change of the initial म to व is an instance of sporadic consonantal change for which see Ghatge § 25

V 7—As दमयंती was extra-ordinarily charming, her parents became anxious about her marriage They did not take the responsibility of arranging her marriage but in accordance with the practice of the क्षत्रियs, arrange दमयंती's स्वयंवर invite the kings and princes of the country and leave her free to choose her husband. विहिणो, of विहि, or Creator विन्नाण, विज्ञान, skill पगरिस, प्रकर्ष excellence The Creator displayed the highest skill in fashioning the extra-ordinarily beautiful figure of दमयंती रूव, material दलं च एत्तियं एव, so much only, i e the Creator cannot make any other woman equal to दमयन्ती in beauty, her beauty cannot be surpassed by any other woman for the material out of which दमयन्ती was made was just sufficient to shape her body no more is left out of it नज्जइ (pass. 3rd s. of ज्ञा to know) नज्जइ is

known स्वयवरो, सयवर, the election of a husband by a princess or daughter of a Ksatriya at a public assembly of suitors जेण तत्य होइ त्ति, the '(?)' after इमीए indicates that there is some lacuna in the Ms on which the Baroda Edn of the कुमारपाल्प्रतिबोध was based The sentence may be thus completed जेण तत्य निएइच्छाय इमीए वरम्मि वरियम्मि ण अणुचियवरपयाणजणिओ दोसो अम्ह होइ त्ति 'so that when she selects a husband according to her own desire there i e at the स्वयवर, we shall not commit any fault caused by giving her in marriage to an unworthy husband' "पयाण", प्रदान, giving away (in marriage) दूए accu plu of दूय a messenger हक्कारिया-nom plu of the p p p of the denominative of हक्कार, to call

P 3--पाइक्क, पदाति, infantry, foot soldiers परियरिय, परिकृत surrounded by निरुवमसत्त, of matchless or incomparable strength of character, courage, or wisdom पत्तो, प्राप्त arrived. निवइ, नृपति a king सम्माण, honour पवरावास, प्रवर-आवास, excellent residence or abode विमाण a celestial abode माण, pride निम्महण, निर्मथन, wiping off, destruction पडिओ, पंडित, clever i e capable of पवणुद्धुय, पवन-उध्दूत shaken by the wind तडव, तांडव, dance (of Śiva) Here the reference is to the dancing or fluttering of the flags on the "मडप तत्थ रयावियाविहियदरिसण (?) , here again there is a lacuna in the Ms Possibly the reference here is to the मचs or platforms on which the सिंहासणs (mentioned in the next sentence) were arranged Cf स तत्र मंचेषु मनोज्ञवेषान् सिंहासनस्थान् नृपतीन् अपश्यत्। रघुवंश सर्ग ६ In the hall where the स्वयवर was to be held platforms were erected on either side of the hall with a passage between them for दमयती and her friend

to move about for observing the kings and princes seated on the सिंहासनs placed on these platforms रयाविया nom plu of the p p p of the causal of रय, रच to arrange The incomplete compound विहियदरिसण probably qualifies the word मचा that is now lost ठवियाइ nom plu neut of the p p p of the causal of ठा, स्था to stand स्थापितानि were placed कडप्प (*Desi*) = समूह a collection, multitude घटिय कल्पित, made formed सुरिंदसरासण, a rain bow, lit the bow (सर + असण) of इद The सिंहासनs were studded with various jewels so that the rays of various colours rising from them mixed and mingled to form a number of seven-coloured arches like a rainbow in the sky सुवत्त सुवृत्त, well-shaped सिंहासण a lion's seat, a throne निविट्ठ, निविष्ट seated पाडिसिद्धि (*Desi*), स्पर्धा, rivalry As each king desired that he alone should be chosen by दमयती as her husband, he tried to excel all the rest by displaying his prosperity (रिद्धि) by putting on the costliest dress and ornaments that he possessed पयडियप्पाणा, पयडिय–अप्पाणा, revealed themselves i e each manifested how he was the most prosperous of the whole lot पयडा कामवियारे by the movements of their eyes or hands or the foot of feet etc they betrayed their sensuality Cf. शृंगारचेष्टा विविधा बभूवु : रघुवंश ‖ एत्थंतर, in the meanwhile पसरिय॰ दमयती in this passage, दमयती is successively compared to the East (पुव्वदिसा), the full moon night (पुण्णिमनिसा) the pleasure lake of cupid (मयणकेलिसरसी) Asoka creeper (कंकेल्लिलया) Jasmine creeper (मालइया), the beauty of the sky (गयणच्छी) and the sea tide (समुद्दवेला) मधुर charming, beautiful दमयती having a pair of firm and plump breasts resembled

the मदनकेलिमिरंसी having (मिलिअ) only one (एक) pair (मिहुण) of the चक्कवाक birds एइ is used to make the resemblance complete चक्कवाय the चक्रवाक bird The चक्कवाकs always move in pairs and are supposed to be separated and to mourn during night आरत्त, आरक्त, reddish कंकेल्लि अशोक tree ल्या is used after दल to indicate delicacy and slenderness पेमल tender, beautiful The simile shows that the hands and feet of दमयंती were reddish and tender like the fresh foliage of अशोक थूल, स्थूल, big मुत्ता, मुक्ता, a pearl •हारिणी, धारिणी wearing मल्लिया, jasmine creeper उम्मिस्स, blooming दुकूल, a silken garment निवसण, dress मच्छ, स्वच्छ, white सरय, शरद्, autumn अब्भ, अभ्र, cloud धवल, white कडक्ख, कटाक्ष, a glance, side look छडा, छटा, lustre विच्छुरिय, covered As दमयंती looked about with her white, quickly moving glance, all the quarters appeared to be covered with the lustre of her glance समुच्छल्ल, jumping up मच्छ, fish रिंछोलि, (*Desi*), a row संकुल, full of. The white glances of द० are compared to the white fish jumping about in the sea-water महिनाह, lord of the earth, king चक्खुविक्खेव, चक्षुर्विक्षेप, glances of their eyes लक्खीकया, लक्ष्यीकृता, was made the target, i e all the kings looked at द० only

V 8—भद्दा भद्रा, a proper name पडिहारी प्रतिहारी, a female door-keeper आढत्ता, आरब्धा, began

V 9—वाणिनयरी, modern Benares तुंग high तरंग, a wave महइ, to desire सुव्वंति 3rd p plu from सुव्व, pass of सुण to hear

V 10—कुंकण, name of a country on the western shore of Deccan करि, an elephant कयलीवण,

कदलीवन, a grove of plaintain trees गिम्ह, ग्रीष्म, summer कोवण, कोपन, wrathful, angery पारेमि-पार to be able पए पए, पदे पदे, at every step

P 4 V 11 —कम्हीर, काश्मीर. महिंद, महेन्द्र, great Indra, कुंकुम, safforn केयार केदार, a field कीलिउकामा, क्रीडितुकामा desirous of sporting, कीलिउ कामो जाए

तुसार, तुषार, snow सभार, heap, भीरुय, afraid of

पयत्ता, प्रवृत्ता, started.

V 12 —कोसंबी, name of an ancient city (now represented by the village of Kosam, on the यमुना, near Allahabad) पउर, प्रचुर ample कोस, treasury मयरद्धय, मकरध्वज, cupid, because he has the figure of a fish on his banner कविंजला, name of another friend of दमयन्ती who was accompanying her It was she who had prepared वरमाला i e the garland which दमयंती was to place round the neck of the prince chosen by her to be her husband In order to show to भद्रा that she was not interested in जयकोश, the king of कौशाम्बी दमयंती ignored भद्रा and turned to कपिंजला and paid her a compliment for the nice garland she had prepared अपडिवयण, अप्रतिवचन not replying

V 13 —कलयंठ, कलकंठ, having a pleasent voice cuckoo कलिंग, a district on the Coromandal coast, extending from below Cuttack to the vicinity of Madras करवाल, a sword. राहु, a demon who is supposed to seize the moon and thus cause the lunar eclipse According to mytho logy, he is the son of विप्रचित्त and सिंहिका When विष्णु in the form of मोहिनी was serving nectar to gods only, राहु disguised himself and drank a por

tion, but the Sun and the Moon revealed the fraud to विष्णु who cut off राहु's head, which thereupon became fixed in the stellar sphere, and having become immortal through drinking the *Amrta*, has ever since wrecked its vengeance on the Sun and the Moon by occasionally swallowing them thereby causing eclipses The 2nd 1 means that he defeated his enemies in battle with his sword and thereby deprived them of their glory

ताय, तात, father वयपरिणाम, वय परिणाम, ripening of the age. The king Jaya of Kalinga was an old man, of the same age as Damayanti's father.

V. 14 — गय, an elephant वीरमउड, वीरमुकुट, pro per name of the गौड king मउड, from मुकुट, is a case of Dissimilation for which see Ghatge § 111 गउड, गौड, name of a country (district of Gaur, central part of Bengal, extending from Vanga to the borders of Orissa) रुच्चइ-रुच्च, रुच्, to like नियर, निकर, multitude फुट्ट, स्फुट्, to break बम्भंड, ब्रह्मांड world, universe व = इव

कसिण, dark भसण, भ्रशन, falling, slipping is a misprint for भेसण, भीषण, fearful, terrible in view of the following ववइ मे हियय वेवइ, वेव, वेप् to tremble. ईसि ईषत्, [illegible] little

V 15 —पउमच्छि, (from पउम, [illegible] lotus + अच्छि, eye,) having beautiful eyes like a blooming lotus पउमनाह, पद्मनाभ अवंति, name of a country with Ujjayini as its capital सिप्पा, क्षिप्रा, a river near Ujjayini तिरंगिणी, having waves (तरंग), [illegible] river

[illegible] 5—हद्धि, हा धिक्, alas ! किचिर, कियत् चिर, how long ? अज्ज वि, अद्य अपि, still काउ, कृत्वा, having done

V 15—पिच्छिउ, प्रेक्ष्य सहस्सनयण, thousand eyed god, Indra ध्रुव, ध्रुव, certainly सहल, सफल, fruitful

रूववत पच्चाएस, रूपवत्प्रत्यादेश, surpassing (पच्चाएस) all handsome persons Cf उर्वशी प्रत्यादेश श्रिय —विक्रमोर्वशीय I अंगसन्निवेस, arrangement of the limbs उद्दाम, उद्दम, vast, intense सोहग्ग, सौभाग्य loveliness, charm महुरिम, sweetness विलास, grace पइ, पति पडिवज्ज, to obtain पावेसु पाव, to get परिओस, satisfaction खित्ता, gerund of खिव, to throw, place कठकंदर—(कंदल, shoot or spring) delicate neck खग्ग, खड्ग, a sword. कड्ढिऊण, having drawn out, cf कड्ढ अक्खिविउ, to challenge लब्भए, fr लब्भ pass of लभ् to get परिणेउ, to marry परिणी, to take the bride round the sacred fire मं मुत्तु मा मुक्त्वा having left me aside, except me जुज्झ, युद्ध होहि future 2nd p sing of हो, भू to become दूमिअ, unhappy परित्थिय (पर + इत्थिय), wife of another पत्थंत, pres part of पत्थ, to long for, to demand in marriage बीहसे, बीह, भी, to be afraid परिचत्त, परित्यक्त, given up, abandoned सिक्खवियव्व, pot pass part of the caus of सिक्ख, fit to be instructed, punished करवाल, a sword घेत्तूण, gerund of घे, ग्रह, to take सन्नद्ध, ready for war पहरण a weapon भीसण, terrible सिन्न = सैन्य मह कए, मम कृते, for my sake पलय, प्रलय, great destruction अरहंत, अर्हत्, one worthy of worship by Indra etc, a तीर्थंकर Here the reference is to सन्तिजिण, see p 2 भत्ती, भक्ति devotion सासणदेवी-the female messenger of an अर्हत्, a goddess presiding over Jain doctrine उवसम, to cease समर, a battle वारिभिंगार, a jar of water तोयच्छडा, drops of water Acc to पाइअसद्दमहण्णव छडा by itself also means, a drop of water अंगार a live charcoal निव्वाण, extinguished निरोओ, निस्तेज पक्क, पक्व, ripe

P. 6—मडल्ग a sword वग्ग, a finger निव्विस, निर्विष विसधर, a snake • पइ, पति to. पल्त्त प्रलपित spoken खमाविअ p p p of the caus of, खम क्षम्, to forgive

V 17—विसज्जिअ, विसर्जित was sent वच्छल, affectionate kind. सच्च, सत्य विंति 3rd pers plu of ब्रू (Ghaatge, बे) ब्रू, to speak रिच्छइ रिच्छि, prosperity, pomp करग्गह, a marriage, so called because the bride groom holds the right hand of the bride in his right hand दिन्न p p p of दा to give करमोयण, करमोचन, the act of setting free the hand (of the birde by her father when the wedding is finished) समाणिज्जत, being honoured कइवय कतिपय, some, a few पत्थिओ, प्रस्थित , started

V 18–This is the advice given to Damyanti by her mother, when the former started to go with Nala Cf with this the advice of कण्व to शकुन्तला, as given by Kalidasa in the *Saku ntala IV*—" Serve your elders, act the part of a dear friend towards your co wives Though ill-treated by your husband, do not go against them in anger Be extremely courteous towards your servants In this way do young women attain the position of housewives. The perverse are the banes of their family सिक्ख, शिक्षा advice, instruction उच्छग, उत्सग, lap चउरगबल, four fold army consisting of elephants chariots cavalry and infantry बलुक्खय—बल + उक्खय उत्खात, dug up रेणु, dust नियर, निकर, multitude गयणमणी the jewel of the sky, the sun दिट्ठिपसर, दृष्टिप्रसर, the range of the eyes सरोह, मरोध complete obstruction सदाह, multitude, mass गड्डाइ–(गड्डा + आइ, गर्त + आदि) गड्डा, a hollow, a ditch Cf Marathi खड्डा

V 19—खलत, स्खल्त्, stumbling अवड, a hole, a pit उप्पह, उत्पथ, wrong way उप्पहेण गम, to go astray

जग्गसु खण—जग्ग, जागृ, to wake up Apparantly, दमयंती who was placed on his lap by नल, had fallen asleep Hence नल is waking her up पयासेसु, imp 2nd per sing of the caus of पयास to shine तरणि, the sun (in the form of मार्त्तिण्ड) तिरोहिय, obscured, concealed

P 7—परामुट्ठ, परामृष्ट touched मालवट्ट, भालपट्ट, flat surface of the forehead फुरिओ, स्फुरित, flashed, glittered फार, स्फार, abundant निलओ abode निप्पच्चूह, निष्प्रत्यूह, free from any obstacles जिणभवण, a Jain, temple अच्चिस्स, Fut 1st per sin of अच्च, अर्च् to worship चेइय, चैत्य, (1) Jain image, (2 Jain temple पसत्य, प्रशस्त, auspicious दियह दिवस, a day For the changes of व to य and स to ह see Ghatge § § 45, 41(c) The four compounds ending in °टवर, °यवर, °यतर and °निरतर may be taken either as adjectives, qualifying नयरिं or adverbs modifying the predicate पविट्ठो °प्पवच, प्रपच, diversity वित्थरिय, spread out रिध्दि prosperity टवर multitude धयचल, ध्वज+अचल the skirts of the banner अबर, sky तूर, तूर्य musical instrument आऊरिय आपूरित, filled दियतर, दिगन्तर the spaces of the quarters चक्क a group कीरतपास pres. part of कर to do अहिणंदिओ, अभिनन्दित, was greeted णेहिं i e, by the parents णेहिं Instru plu of इद कुणति fr कुण (कर) to do दोल्लोलण, दोला+आदोलण, moving on a swing गुच्छ a bunch (of flowers) धम्मेल्ल a knot or a braid of hair अक्खजूय, अक्षद्यूत gambling, playing at dice आउज्ज, आतोद्य a musical instrument नचावइ, 3rd per sing of the caus of नच्च to dance अविउत्त, not seperated विणोय, diversion, sport वोल, वि+अति+

कम्, to spend. कुमरत्ते ठाविउण, having made him a heir-apperent समणत्तण, (Abstract noun fr समण) monkhood

V 20—दुव्विसह, irresistible, difficult to be borne पसर, spreading तिमाग, त्रिमाग (तृतीयो भाग) the third part M W ऊण, less, demiaished

तक्खसीला, an ancient city in the Punjab पाइय सद्दमहण्णव gives the form तक्खसिला only जोयण, योजन, a distance equal to 4 कोस or about 8 miles, lit a distance traversed in one harnessing (fr युज्, to yoke to a choriot) or without unyoking आण accu s of आणा, आज्ञा order

V. 21—जस, यशस्, fame समत्त समस्त, whole, entire दुव्विणीअ, of a bad conduct, obstinate The refusal of कदब to pay homage to नल is like the dark spot on the moon in the form of Nala's glory

उविक्खिअ, उपेक्षित, ignored. रोग-लेस, a slight trace of disease लद्धोवचअ, लब्ध + उपचय increasing

P 8—पराजयमण, if you think of defeating (him) से = अस्य, of कदब भणिइ भणिति, speech निम्बिलब निर्विलब, without any delay

V 22—नल is called the conflagration (दावानल) capable of destroying a forest of enemies, what to speak of a single enemy like कदम्ब ? मह = मम पडिसेवा = सेवा

V. 23—सीलब्भट्ठ, fallen from character सुकय, merit, सत्तमरज्ज, a kingdom which consists of 7 parts or members viz the king, the ministers, a friendly king, treasury, the people in the kingdom, forts, and army. Cf. स्वाम्यमात्यसुहृत्कोष-राष्ट्रदुर्गबलानि च । अमरकोश

V 24—अतर्किओ चिय॰, all of a sudden (I would have attacked you and destroyed you) करिंतो nom sing of कर used as a finite verb, I would have caused (your destruction), (see Ghatge §414)

V 27—आयण्णिऊण, gerund of आयन्न, आकर्णय्, to listen

V 26—वाल, a fool वायमुत्त, वातमुक्त, suffering from delirium

V 27-असमजस, unbecoming जपिर, speaking

V 28-निव्विन्न, tired of, disgusted with

V 29-आगतु having come वज्जरिय p p p of वज्जर an आदेश or substitute for कह to tell

V 30 पायार, प्राकार, rampart The elephants (इभर), that surrounded तक्षशिला looked like a second rampart दुइज्ज, द्वितीय

P 9—सघट्ट clash of swords (मडलग्ग) सिहि, fire सिहा, शिखा, a flame भासुर, shining सिद्ध, a semi-divine being जक्ख, यक्ष, a semi-divine being कुबेर is the lord of यक्ष्s कबध a headless trunk. निवह a multitude रुहिर blood वहिणी, a river कमलायमाण, pres part of the denominative of कमल, acting or appearing like a lotus भड, भट, a warrior मत्थय, मस्तक, a head किमिप्पाय कृमिप्राय, like worms जगम, moving बाहुजुज्झ, wrestling निज्जिअ निर्जित, vanquished पडिवन्न, accepted सजम, self control पडिमाए ठिओ remained in a particular posture of meditation पडिमा, 'a technical term for certain religious exercises of faith and self mortification'–Hoernle Here, however पडिमा, means only a posture of meditation निरावत्तण, an abstact noun from निराइ, free

from desire formed by the addition of the suffix त्त, see Ghatge § 281 अणिल, wind सत्त, सत्त्व, strength of character रंजिय, moved, influenced

विण्हु विण्हु कोसलीय (acc to पाइअसद्दमहण्णव, कोसलिअ is a *desi* word), a respectful present But Monier Williams gives कौशल and कौशलिका in the same sense गयणचरगणा, the wives of semi divine beings moving through the sky, such as विद्याधरs, सिद्धs गिज्जत (pres part from pass of गा to sing) गीयमान, being sung बल in line 4 on this page means 'an army' Here it means power कुलगार, कुल + अगार, a bane to the family, a man who ruins the family छल fraud deceit छल गवेस to seek (an opportunity) to deceive 'छिद्द गवेस', to seek the weak-point of' would have been a better reading in place of छल गवेस लछण (dark) spot जिण, to conquer, to win जिणेमि रज्ज नल etc should have been जिणमि रज्ज ति चिंततो कूबरो नल रमावेइ निच रमावेइ, (caus of रम) made him to play (dice) डमरुयगठिमिव सतर्दे —Emend जा to जए Just as the knot of a string attached to the middle part of a very small drum (डमरु) moves from side to side in the act of playing it similarly victory (जय) moved from कूबर to नल and *vice versa* while they were playing the game of dice The text here appears to be defective and this explanation is only tentative अन्नया, once नियइ, नियति, destiny. दक्ख, skilful कखिअ, desired, expected सार, wealth मारण, destruction कूबर won the money staked by नल and thus reduced नल s wealth खेड, खेट, a residence of farmers, small town, cf खेडें in Marathi कब्बड, कर्वट, a market town—Monier Williams

V 37—मा (negative particle) do not (stay here)

V 38—परिहर, avoid मय, मद pride परिहिय+पड+रित्थ (wealth) with the garments (पड) he was wearing as his sole property विहुर विधुर depressed miserable दुत्थ दुःस्थ distress, bad conditions He had lost everying in the game including दमयंती and other wives in the harem But दमयंती being a devoted and chaste wife, followed नल नलाणुमग्गग्गा नल अनु मार्गल्मा, following नल निसिं दा, was prevented (from doing so) मयच्छि मृगाक्षि अंतेउर, अन्तःपुर, harem अन्तेउर is an exception to the general rule by which विसर्ग coming after Sanskrit र् is changed to आ Ghatge §114 जेट्ठभाउणो of ज्येष्ठ भ्राता पितुः सम ।

P 11—V 39—छारुक्कुरुड, क्षार + उत्कर a heap of ashes With उकरड cf उकिरडा in Marathi करिहा, fut of कर to do

उच्छाहिज्जइ उत्साह्यते is to be encouraged अलं enough of It governs the instrumental

पाथेय, पाहेय, (from पह, पथ a road) provisions for the journey सारही सारथी charioteer जहुत्तरहो =जहुत्त + रहो, यथाकथ the chariot as mentioned (by the ministers i e पाहेयसहिय and ससारही) °विजओव ज्जिआ °विनअ + उवज्जिआ, °विजयोपार्जिता acquired by the conquest of वज्जिया, वर्जिता abandoned given up मे रहेण किं, what is the use of or need of a chariot to me ? I do not want a chariot (as a gift from कुबेर) Note this idiomatic use of the pronoun किं and of the instrumental case See Ghatge § 371 पहाण, प्रधान a minister किं च, *moreover*

a city devoid of beauty–Illustrated Amg Dic हाराविअ (p p p of the caus of हर, to lose) was made to lose तडाओ, तडाग a tank हीयमाण pass pres part of हा to be deficient जूयघल जूय + अघल, द्यूतान्ध, blind with the game of dice With अघल cf आधळा in Marathi सपज्जमाण, being fulfilled मणोरह, मनोरथ, desire मनोरथ in classical Sanskrit is an instance of स्वरभक्ति from मनोऽर्थ Ghatge, § 117, p 67, l 9

V 31—वसण, व्यसन, calamity, adversity

V 32—लहुवधु, younger brother वर (indicli nable) it is better that सय, स्वय, of your own accord हठ, obstinacy (in not giving up the game even when continually losing)

V 33—अज्जिय, acquired व = वा is a पादपूरण, an expletive सित्थ, *Desi*, a bow-string असोत्तगय, not reaching, not drawn up to the ear A bow string which cannot be drawn as far as the ear pains the mind of a warrior. In the same way दमयन्ती's heart was pained to see that the kingdom that was won by fighting battles was hard-won, was so easily lost by नल दुमेह, दुर्नीति, is pained

V 34—अकुस, a goad मयगल, मदकल, an elephant तीइ तया by her

V 35—सन्निवाय, सन्निपात, a dangerous fever resulting from morbid condition of the three humours, delirium

V 36—सुद्दत, शुद्धान्त, women's apartment in the palace of a king Here it means, the ladies in the harem (of नल) परिहिय, worn on (the body). आभरण, ornament

V 37—मा (negative particle) do not (stay here)

V. 38—परिहर, avoid मय, मद pride परिहिय+पड+रित्थ (wealth) with the garments (पड) he was wear ing as his sole property विहुर, विधुर, depressed, miserable दुत्थ, दु स्थ, distress, bad conditions He had lost everying in the game including दमयती and other wives in the harem But दमयती being a devoted and chaste wife, followed नल नलाणुमग्गलग्गा, नल अनु मार्गलग्ना, following नल निसिद्धा, was prevented (from doing so) मयच्छि, मृगाक्षि अंतेउर, अन्त पुर, harem अन्तेउर is an exception to the general rule by which विसर्ग coming after Sans krit र् is changed to आ Ghatge §114 जेट्ठमाउणो, cf. ज्येष्ठो भ्राता पितु सम ।

P 11—V 39—छारुक्कुरुड, क्षार + उत्कर, a heap of ashes With उक्कुरुड cf उकिरडा in Marathi करिही, fut of कर to do

उच्छाहिज्जइ, उत्साह्यते, is to be encouraged अलं enough of It governs the instrumental

पाहेय, पाहेय, (*from* पह, पथ, *a road*) provisions for the journey सारही, सारथी, charioteer. जहुत्तरहो –जहुत्त + रहो, यथोक्तरथ the chariot as mentioned (by the ministers i e पाहेयमहिय and ससारही) °विजओव ज्जिआ, °विजय + उवज्जिआ, °विजयोपार्जिता, acquired by the conquest of वज्जिया, वर्जिता, abandoned, given up मे रहेण किं, what is the use of or need of a chariot *to me* ? I do *not want a chariot* (as a *gift from* कुबेर) Note this idiomatic use of the pronoun किं and of the instrumental case See Ghatge § 371. पहाण, प्रधान a minister किं च, moreover

a city devoid of beauty-Illustrated Amg Dic हारविअ (p p p of the caus of हर to lose) was made to lose तञओ, तडाग a tank हीयमाण pass pres part of हा to be deficient जूयघल जूय + अघल द्यूतान्ध, blind with the game of dice With अघल cf आधळा in Marathi सपज्जमाण being fulfilled मणोरह, मनोरथ desire मनोरथ in classical Sanskrit is an instance of स्वरभक्ति from मनोऽर्थ Ghatge, § 117, p 67, l 9

V 31—वसण व्यसन, calamity, adversity

V 32—लहुबधु younger brother वर (indiclinable) it is better that सय, स्वय, of your own accord हठ, obstinacy (in not giving up the game even when continually losing)

V 33—अज्जिय, acquired व = वा is a पादपूरण, an expletive सिंत्य, *Desi*, a bow string असोत्तगय, not reaching, not drawn up to the ear A bow string which cannot be drawn as far as the ear pains the mind of a warrior In the same way दमयती s heart was pained to see that the kingdom that was won by fighting battles, was hard-won, was so easily lost by नल दूमेइ, दुनोति, is pained.

V 34—अकुस, a goad मयगल, मदकल, an elephant सीइ तया by her

V 35—सन्निवाय, सन्निपात, a dangerous fever resulting from morbid condition of the three humours delirium

V 36—सुद्धत, शुद्धान्त, women s apartment in the palace of a king Here it means, the ladies in the harem (of नल) परिहिय, worn on (the body) आभरण, ornament

V 37—मा (negative particle) do not (stay here)

V. 38—परिहर, avoid मय, मद, pride परिहिय+पड+रित्थ (wealth), with the garments (पड) he was wearing as his sole property विहुर, विधुर, depressed, miserable दुत्थ, दुस्थ, distress, bad conditions He had lost everyıng in the game including दमयन्ती, and other wives in the harem But दमयंती being a devoted and chaste wife, followed नल. नलाणुमग्गलग्गा, नल अनु मार्गलग्ना, following नल निसिद्धा, was prevented (from doing so) मयच्छि, मृगाक्षि अतेउर, अन्तःपुर, harem अन्तेउर is an exception to the general rule by which विसर्ग coming after Sanskrit र् is changed to ओ. Ghatge § 114 जेट्ठभाउणो, cf. ज्येष्ठो भ्राता पितुः समः ।

P 11—V 39—छारुक्कुरुड, छार + उत्कर, a heap of ashes With उक्कर cf उकिरडा in Marathi करिही, fut of कर to do

उच्छाहिज्जइ, उत्साह्यते, is to be encouraged अलं enough of It governs the instrumental

पाथेय, पाहेय, (from पह, पथ, a road) provisions for the journey सारही, सारथी, charioteer. जहुत्तरहो –जहुत्त + रहो, यथोक्तरथ the chariot as mentioned (by the ministers i e पाहेयमहिय and ससारही) °विजओव ज्जिआ, °विजय + उवज्जिआ, °विजयोपार्जिता, acquired by the conquest of वज्जिया, वर्जिता, abandoned, given up मे रहेण किं, what is the use of or need of a chariot to me ? I do not want a chariot (as a gift from कुबेर) Note this idiomatic use of the pronoun किं and of the instrumental case See Ghatge § 371. पहाण, प्रधान a minister किं च, moreover

V 40—The ministers were bound to be loyal to the ruling monarch whosoever he may be and not to a particular individual कम, क्रम custom rule sanctioned by tradition तुमए, by you विइन्न, वितीर्ण given एअ = कूबर

सपय now सूमाल, सुकुमार, delicate see Ghatge § 130 (c) सूर, the sun चक्कमिहि future of the frequentative of कम to walk पत्थिओ पत्थिओ प्रार्थित प्रस्थित Note that र्थ and स्थ are both changed to त्थ ण्हाणुज्जय स्नानोद्यत, about to bathe For the change of स्न to ण्ह see Ghatge § 86 एगवत्थ एकवस्त्रा, dressed in one garment only Ordinarily the ladies were dressed in two garments बाह बाष्प tears दुगुणिय हारहिं ॰नारीहिं—the the ladies of the city were wearing a string of pearls on their neck As tears rolled in drops resembling pearls their necklaces appeared to have two strings instead of the real one string अमुणत not knowing कोउयण कौतुकेन out of curiosity उक्खायपडिरोवणरूव रायाव्वय the vow (व्रत) of a sovereign king of vanquishing the kings and resettling them in their own kingdoms, after they have paid homage to himself (i e the sovereign monarch) दसयत pres part of causal of दश to see For the अनुस्वार on द see Ghatge § 119 आरोविअ fixed नायर नागर citizen दिव्वनाण supernatural knowledge थंभ (and खंब) स्तम्भ a pillar

P 12—एय उमय, i e नल's becoming the lord of the southern half of भरत and his uprooting the pillar in the midst of the city मिलिय has tallied with the prophecy of the monk विसंवयइ, विसंवदति does not agree (with the prophecy) न अन्नहा will not be otherwise is bound to come true i e नल shall become the king once more

न नदिस्सइ, will not prosper, with नद in this sense of नादणें in Marathi सिंचत, सिच्यमान, being sprinkled (with द॰ s tears) सदण, स्यदन, a chariot पाहुणा प्राघुण, a guest cf पाहुणा in Marathi, the correct Sanskrit word is प्राघूणक one who goes forth deviously—Mon Williams The two Amg dictionaries give the word with short उ only चोइया, चोदिता, urged, driven पुरघुरत cf गुरगुरणारा in Marathi वग्घ, व्याघ्र, a tiger वितत्थ, वित्रस्त terrified पंथ, पाथ, a traveller वूह व्यूह multitude रउद्द रौद्र fierce सद्दूल a lion it means 'a tiger' also but in view of सद्दरियहरिणजूह, which is more characteristic of a lion, I have taken here, 'a lion as the sense of सद्दूल जूह, यूथ, a herd *Please read* विसमविसविस प्पतसप्पमीसण विसप्पत विसर्पद, crawling सुणिज्जत pass pres. part of सुण, to hear सावय, श्वापद, a beast of prey धरिय धृत held धनु in the original edn of रु ञ is a misprint for धणु, a bow भिल, *Desi*, a lance भिल्ल a backward mountain tribe, living in the Vindhya hills in the forests of Malva Mewar, Khandesh, ढुक्क, ढौकित moved समुह, सम्मुख facing them i e in front of them सियाल, शृगाल a jackal अक्कारव, आक्षेप challenge किवाण, कृपाण, a sword पसुपाय, like beasts cf किमिप्पाएहिं above, p 9 भुयाए भुजया, by the arm सीलमाहप्पेण दुस्सहा, unbearable on account of the power of her virtue (शील) हरि a lion गुजत, roaring

V 41—एत्तो, from here now पुरिसयार, पुरुषकार valour विहि, fate विवरीअ adverse

V 42—सुमरावत press part of caus. of सुमर, स्मृ to remeber सुमर is an instance of Anaptyxis see Ghatge § 117 (iii)

V 43-कम कम foot झरत oozing out रुहिर, blood तमरज्ञ etc त अरत्र इदगोव+अक्खि इदगप, a kind of an insect of red colour springing up in monsoon As दमयती walked bare footed in the forest drops of blood oozed out from the delicate soles of her feet, pierced by the sharp points of *darbha* grass and the forest appeared as though studded with the इदगोप insects

P 13 --V 14-पट्टय a frontlet a band of cloth worn on the forehead by (1) kings, (2) queens (3) princes (4) generals and (5) specially honoured persons What a pathetic situation! The पट्टयs which were worn by नल and दमयती as insignia of royalty were now used in the days of their adversity as bandages for the wounded feet of दमयती।

V 15--अध्दाण, अध्वन् a road परिहाण, a garment (worn by नल) अचल skrits वीयण, वीजन, a fan वीएइ, वीजयति, fans

V 6-पाएइ, पाययति, caus of पा to drink. पत्तपुडि, पत्रपुटे, in the hollow formed by joining leaves तिसिय, तृषित, thirsty कित्तिय कियत्, how much

उल्लवत pres part of उल्लव to speak पडियार प्रतिकार remedy The poet fancies that the sun (अक अर्क) set as it was ashamed of his own inability to offer any help to नल and दमयती in their present plight निलुक्क *Dsi*, निलीन, resorted to If the reading अत्यगिरिसिहरे were there निलुक्क could have been taken in the sense of 'hidden in' कंकेल्लि, Asoka tree सत्थर, सस्तर bed सुविऊण, सुप्त्वा having slept दिन्नदुक्खमुद्दा, which puts a seal (मुद्रा)

to misery, which removes sorrow, at least temporarily अवसर, scope आयङ, आतक suffering, harm पाहरिअ, a watchman, lit one who strikes a gong every three hours, cf पहारेकरी in Marathi निवसण, garment सरिऊण, स्मृत्वा, having remembered पचपरमिट्ठिमत, the holy formula of the five परमेष्ठिन्s or the Supreme Ones of the Jains, viz. the सिद्धs the अर्हत्s the आचार्यs, the उपाध्यायs and the साधुs, which runs as follows नमो अरहताण, नमो सिद्धाण, नमो आयरियाण, नमो उवज्झायाण नमो लोए सव्वसाहूण पसुत्ता slept. निद्दयती, pres past of निद्दा, निद्रा, to sleep or pres part of the denominative from निद्दा, sleep

V 47–पुरिसलीहा पुरुषरेखा appearance of a man रेखा न लभ्, not to attain even the appearance of, not to be at all equal to —Mon Williams. पुरिसलीह न लहति They are not considered fit to be called men, by respectable persons. पिइहर, पितृगृह निब्भग्ग, निर्भाग्य, unfortunate With the idea in the verse cf उत्तमा आत्मना ख्याता श्वशुराच्चाधमाधमा ।

V 48– कुलिस, thunderbolt पिय = प्रिया रक, poor

V 49—दमयती इ = ०ए ए is shortened इ for the sake of metre अवाअ, अपाय harm कवय कवच, armour छुरिअ, a knife, a dagger cf छुरी

P 14–V 51–In *Apabhramsa* कक्खइ gen sing of कक्ख कृष्णस्य दाहिण दक्षिण दिसिहिं, inst sing of दिसा, दिशया जाइ, याति विदब्भिहि, विदर्भे मग्गु मार्ग road कोसलिहि कोसले, रुच्चइ, रोचते लग्गु लगस्व, take to [whichever place you want to go to]

वच्चिस्स, fut 1st sing of वच्च to go वलिय turned कधरा, neck केत्तिय, कियन्मात्र, some आहारत्थी, desirous of food (आहार) बाल = बाला एय = एता अणाह = अनाथा सिंघ, a lion गई गति, condition

सूरुग्गम सूर + उग्गम sunrise जाव, यावत्, up to पच्चूसे, प्रत्यूषे, at dawn सइच्छाए स्वइ च्छया पडियरित्थ, पतितरिक्थ, whose wealth has dropped down तेहिं चेव पएहिं नियत्तो ताभ्या चैव पदाभ्या निवृत्त, cf त्याच पावलीं परतला, Nala retraced his steps and returned to where Damayanti was sleeping सुन्न, शून्य deserted uninhabited by human beings असूरियपस्स असूर्यपश्य inaccessible to the sun पिव = इव like महिवीढ, महीपीठ surface of the earth लुडिय, लुठित, rolling वज्ज, thunderbolt पडिबुद्धा awakened समाणी [pres part fem nom sing of अस् to be] सती being पाडिसिद्धि, *Desi* rivalry The life of दमयन्ती would vie with me in leaving her i e she would die when she comes to know that I have deserted her पइव्वया पतिव्रता a devoted and virtuous wife अवाय अपाय, danger इह इ ल भायण, भाजन, receptable As the final member of a compound, in this sense, भाजन is always in neuter and singular आएस, आदेश direction, order तिरोहिओ, disappeared तुरिअ, त्वरित quick तुरियपयक्खेव, walking swiftly "कमलामाय", कमल + आमोय, fragrance of lotuses सुरहि, fragrant समीर wind अभिराम pleasant रयणीविराम, the close of the night सुविण (also सिविण सुमिण सिमिण) स्वप्न, dream This is an instance of सम्प्रसारण and स्वरभक्ति, see Ghatge § 128 चूयपायव, a mango tree पेसल, soft, tender, delicious उम्मूलिअ uprooted खोणीयल, क्षोणीतल surface of the earth अच्चाहिय अत्याहित, great danger असरणा without protection वयणसुद्धि cleansing the mouth (वयण, वदन)

Page 15—जलासय, a reservoir of water कीए वि, क्या अपि खेयरा, a विद्याधरी or a similar semi devine female रमणत्थ, for dalliance or amorous sport चारत्त, च + अरत्त अणप्प अनल्प, many वियप्प विकल्प doubt पज्जाउल पर्याकुल full of वयदिसालोया, वृत्त + दिशा + आलोक,

ooking about herself in all directions (दिशा) or नल, भावित, to think about, ponder over समिद्ध, मृद्ध, full of फलासाओ, फल + आस्वाद cf भक्खियाइ लाइ above माणण, experiencing, enjoyment भोग, दैवेन लहाविअ, p p p of the caus of ह, was made to obtain i e suffer (the loss of the kingdom, रज्जब्भम) तत्तो तस्मात्, from that (tree) भ्रष्ट, भ्रष्टा, separated.

V 51—मुक्कठ, loudly कायर कातर, timid हयी, की थी is an instance of Prothesis, as ह is added to ई for simplicity of pronunciation See Ghatge§ 120 धीरिम, abstract noun from धीर, = धैर्य, firmness of mind, composure वसण, व्यसन, danger

V. 52—नए, त्वया चत्ता, त्यक्ता, abandoned भोगी (1) a snake from भोग, the hood, (2) body कञ्चुलिया (1) skin of a snake, (2) jacket, bodice दमयन्ती first feels that नल might have abandoned her as she was a heavy burden to him, but she herself dismisses the doubt by referring to a proverb, नहि भोगिणो etc The skin of a snake cannot become a burden to it पाइअसद्दमहण्णव does not record the first sense of कञ्चुलिआ (या) पयपङ्कएहिं पयपङ्कय, पदपङ्कज lotus like foot पवित्तिय, (p p p denom fr पवित्त,) पवित्रीकृत, purified कक्कड cucumber धरणी, the earth विवर, hole पायाल, पाताल निव्वुइ, निर्वृत्ति, happiness, tranquillity धोरणी, stream रइ, रति pleasure निवसण garment वसण, calamity

Page 16—V 53—वंद्रय = समूह पंचाणण, a lion भयमिड, आक्रमितु to approach

V 54—रोल्व, a bee टोल a locust बहिरिय p p p of denom of बहिर, बधिर deaf तत्तणिय extended, stretched ओसर withdraw

V 55—*Read* धूम॰ *for* घूम॰ ज्झामलिअ, *Deśi*, darkened विज्झाइ is extinguished वणदव conflagration

V 56—विप्फारिय, विस्फारित, expanded फार, स्फार, large फणा, hood उक्केर, उत्कर, multitude विवस, under the influence of पडिहयाणप्पदप्पमाहप्पा पडिहय + अणप्प etc अणप्प, अनल्प, great भूय, भूत, ghost पह परिसम सलिल, perspiration lit water produced by the fatigue of the journey छवि skin beauty सत्थ, सार्थ, a travelling company of traders, caravan नित्थरण, निस्तरण, crossing reaching the other end सत्थीहूआ, स्वस्थीभूता, become composed It is better to take सत्थीहूआ = सार्थीभूता become a part of the caravan, i e joined it सतत्थ, सत्रस्त, frightened मा बीहेह, don't be afraid हक्किया, challenged तक्कर, a thief लूड, to loot, plunder सीलप्पभाव etc, cf सीलमाहप्प etc p 12 above टंकार twang वायसा, crow पुच्छए, पृच्छति asks Note the Atmanepada forms which are rarely met with in Prakrit See Ghatge § 161. पत्ति त्ति, पत्नी इति

P 17—किणिअ, क्रीत, purchased, won (by obligation, उपकार) पीवत्तेहि पविनय (denom from पवित्र,) sanctify, purify ममावास, मम आवास भाड, vessel आखंडल, Indra कोयंड bow सिहंडि, शिखण्डिन् a peacock पडल, multitude निरंतर continuous आसार a shower तिरत्त, for 3 nights i e days वुट्ठी, वृष्टि पिच्छए, प्रेक्षते—see note on पुच्छए on p 16 above पिंगकेस having tawny hair पलित्त, प्रदीप्त burning The compound दावाणलपलित्त should have properly been पलित्तदावानल such transpositions of members of a compound are not rare in Prakrit For the change of द to ल in पलित्त see Ghatge § 41 (a, ii) दावाणल, forest fire conflagration जलय, जल द cloud कयंत, कृतान्त god of death कयदुइयरूव, who had assumed a

second form The domon is compared to the god of death But the god of death has a noose (पाश) in his hand while the demon was armed with a knife. Hence क्यद्दयरूव, bacame necessary. करिया, कर्निका, ■ knife, scissors विज्जु, (lightning) + च्छडा (flash) + आडोव (multitude) + भीषण, (terrible) छुहिय, क्षुधित, hungry उवलद्धिय = उपलब्ध, found जायस्स.. मच्चू cf जातस्य हि ध्रुवो मृत्युर्ध्रुवं जन्म मृतस्य च ।—गीता and मरण प्रकृति शरीरिणा—रघुवंश 6 अकयत्थ, अकृतार्थ, one who has not done his duty मूलाओ from the begining दड्ढ, दग्ध, burnt. जलजली, जलाञ्जलि, end, lit. the hollowed palms filled with water offered to the dead. As जलंजली is associated with the death or end of a person, it secondarily or by लक्षणा means 'end' or 'death'. विभंगबल supernatural knowledge, अवधिज्ञान accompanied by मिथ्यात्व i. e without the right knowledge of Jain religion अक्खिय, आख्यात told निमेस, a twinkling of the eye पराणेमि Pre I sing. of परा + णी to take back or away *Read* तुम *for* तम सट्ठाण, स्वस्थान your own residence दरिसिऊण (gerund of दस the causal base of पास to see) having shown. तिरोहिओ, became invisible, vanished, disappared. पइणो Gen. sing of पइ, husband.

Page 18—नियमा i.e the rules which are to be observed by a lady separated from her husband (विरहिणी-धर्मा) विलेवण, विलेपन, unguent, perfume for the person (as saffron, camphor etc) विगइ, विकृति such food as would excite passion e g ghee (पा॰ स॰ म॰) मिलेइ, meets पा॰ म॰ म॰ records मिइल only. पारण, conclusion of a fast पाणवित्ती, प्राणवृत्ति, support of life. झायती. pres part. fem of झा (झाय), ध्यै, to meditate upon गवेसंत fr. गवेस to search. सलाव, conversation थूल (also थोर), स्थूल, big थोरणी, ■ series

i e a volley ताडिज्जत pres part of the pass of ताड to beat °प्पवच, प्रपंच, manifoldness पयप्पवच showers of rain वचण deceiving i e escaping from (the rain) कुड्य—कुडअ, °ग,°य are not recorded in the पा०स०म०, can it be कुडल ? कुडल, a circle कुड, a pot It also means a round hole in the ground acc to M W From the meaning, we can perhaps take कुड्य in our text in a similar sense *i e* 'a circular line सीलसावणा, शीलश्रावणा—acc to पा स म causing one s character or chastity to be heard Perhaps we have to connect सावणा to शप्, to swear by the name of Then सीलसावणा (*शीलशापना) would mean swear by the name of one's chastity, or solemnly declare in the name of one's chastity छत्त, umbrella छन्न covered पत्थर, प्रस्तर, a stone पलाविअ,प्लावित,washed away अणेहिं (णेहिं and इमेहिं are other forms Ghatge's Intro to Amg does not record अणेहिं, p 148) Instr plu mas of इद, by these ascetics अरहत, अर्हत्, a perfect soul in human body who has attained omniscience, a तीर्थङ्कर कराविआ जिणधम्म०, note how दमयंती converts non Jains to Jainism by performing a miracle खार, क्षीर, a dish prepared with milk कञ्जिया काञ्जिका, or कांजी, sour gruel वोल्लति-वोल, to pass निसीह, निशीथ, mid-night, night उप्पयत उत्पतत्, jumping up निवयत, निपतत्, falling or coming down जग्गिय awakened केवलुप्पत्तिमहिमा-महिमा, greatness Here it means a great festitvity at the attainment of केवलज्ञान by सिंहकेसरी केवल is the fifth and last variety of Right Knowledge acc. to the Jains Right knowledge is of five kinds. (1) मतिज्ञान *i e* knowledge which is acquired by means of the five senses, or by the mind of man (2) श्रुतज्ञान which deals with all things in the past present and future, (3) अवधिज्ञान *i e* knowledge of

the remote or past. It is possessed always by celestial and infernal souls. Ascetics also sometimes acquire it by austerities, (4) मनःपर्यवज्ञान *i.e.* knowledge of the thoughts and feelings of others, and (5) केवलज्ञान *i.e.* full or perfect knowledge and is a characteristic of the soul entirely liberated from the bondage of matter. अमर, a god. पुरो in front of him. निषण्ण (p.p.p. of निषीद, निषीद्) sat down.

P. 19—सो वि ..नमिऊण, note that even the preceptor bowed down to his pupil when the latter attained केवलज्ञान निसण्णो in the Baroda edn. of the [illegible] is a misprint for निसण्णो. वक्खाण, explaining, expounding. उवज्झायन्तं, pres. part. mas. nom. sing. of उव [illegible] कुलवइ, कुलपति, the head [illegible] sage who feeds and [illegible]

Cf. मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात्।

अध्यापयति विप्रर्षिः स वै कुलपतिः स्मृतः॥

This कुलवति is a non-Jain and is later converted to Jainism by यशोभद्र. °रूयर, रूयर, devoted to, intent on. Here रत would be more correct than °रूयर which is probably used for alliteration with रूयर. पंचग्गितव, an ascetic who practises penance by exposing himself to five fires one in each of the four quarters and the sun overhead. नाऽऽढिओ, न + आढिओ, was not greeted, was not respected highly even though I practised such a severe penance. नीरंध, नीरन्ध्र dense निवडिओ, निपतित, fell. सिहर the ridge of a mountain. दुस्सिमिण ..सव्व, here is a reference to the belief that if a man dreams a bad dream, he should not talk about it

to others पन्नीयार (also पन्यार), प्रतीकार, प्रतिकार, remedy विनिग्गुग्गत°, विनिर् + उद्गत rising appearing, mounting पन्नग = भुयग = a snake फण = फणा, hood कडप्प (*Desi*) a multitude Obviously this particular snake had many hoods डसण, दशन biting For the change of द to ड (a change of the place of articulation a dental becoming cerebralised) see Ghatge § 24 (iii) परमिट्ठिमन्त परमेष्ठिमन्त्र, an invocation to the five Holy or Supreme Ones of the Jains It runs as follows—

नमो अरहंताणं,
नमो सिद्धाणं,
नमो आयरियाणं,
नमो उवज्झायाणं
नमो लोए सव्वसाहूणं

कण्ण (=कर्ण) गोयर गम to bear कहिज्जंत, pass pres part of कह, being told or narrated

V 60—कोह (anger) माण (pride) माया (deceit) and लोह (greed) are together referred to as कषाय or passions, association with which leads the soul to bondage (बंध) पाणिवह प्राणिवध = हिंसा कह भविस्स, what will happen to me in the next world? दिट्ठपुव्वा पुव्व दिट्ठा (कर्मधारयसमास) seen before कयावाह कद + अपोह removing doubt जाइसरण, जातिस्मरण recollection of previous birth संवेग, desire of emancipation दुक्कड, दुष्कृत, sin गरह, गर्ह, to censure, blame अणसण अनशन, a fast सोहम्म सौधर्म is the first of the sixteen heavens acc to the Jains and is nearest to the earth धम्मपुत्त a disciple I am, as it were, your son because you initiated me into the practice of the Jain religion सावयव्वय, श्रावकव्रत

the vows of a Jain householder or a lay devotee (also called गिहिधम्म). The duties of a Jain lay devotee are twelve fold and consist of 5 अणुव्रतs, 3 गुणव्रतs and 4 शिक्षापदs. The अणुव्रतs are (1) थूलाओ पाणाइवायाओ वेरमणं, (2) थू० मुसावायाओ वे०, (3) अदिन्नादानाओ वे०, (4) सदारसंतोसो, and (5) इच्छाविहेपरिमाण i e. Partial abstention from (1) violence, (2) falsehood; (3) theft; (4) fidelity to one's wife or wives, and limitation of possession. The गुणव्रतs or disciplinary vows are (1) अनर्थदण्डप्रत्याख्यान renouncing unprofitable occupations, (2) दिशाव्रत, limitation with respect to movement in a particular direction, and (3) उपभोगपरिभोगपरिमाण, limitations as to articles of daily use such as food, clothing and the like. The 4 शिक्षापदs are (1) सामयिक, good conduct. (2) देशावकाशिक, limitations as to the distance to be traversed in a given direction; (3) पोषधोपवास, observance of fasts on the six holy days of every month viz 2 अष्टमीs 2 चतुर्दशीs, अमावास्या and पूर्णिमा, and (4) अतिथिसंविभाग, *offering hospitality* to guests, monks and nuns. For further details see *The Heart of Jainism* by Mrs. Stevenson, pp. 205–224. कलेवर, dead body. कड्डिऊण cf. काढून in Marathi.

P. 20—धूया, दुहिता, a daughter, धीया, and दुहिया are also possible. परिणीया, परिणीता, was married. ˚सारणी, a stream. देसणा, teaching. कित्तिय, कियत्, how long ? दिन्न (p.p.p of दा to give) दत्त उवओग, application (of knowledge ?) वागरिय, व्याकृत, explaine. थेव, (*not* थेम), स्तोक, short. अपवग्ग, = मोक्ष. सुक्कज्झाण, one of the four varieties of meditation viz आर्तध्यान. रौद्रध्यान, धर्मध्यान, and शुक्लध्यान. सुक्कज्झाण is pure contem plation of the pure soul. दड्ढ = दग्ध. शुक्लध्यान

compard to a fire (अणल) in which कर्मन् is burnt like fuel सुक° केवल, this shows how केवलज्ञान is produced जोग, योग, concentration निरोह, checking (the activities of the mind and the body) भव, brith उवग्गाहि उपग्राहि, leading to नारिहासि, न अर्हसि, do not deserve °पसत्त, प्रसक्त, attached or devoted to अमुग such and such It is an extended form of the pronoun अदस्, 'that See Ghatge § 300 पहिय, पथिक, a traveller पहाविया, प्रधाविता, ran पिवास i e पिपासा, thirst पण्हिप्पहार, kicking with the heel

P 21—(पण्हि, पार्ष्णि) पाऊण, पीत्वा वीसता, विश्राता, rested For the lengthening of the vowel in वी see Ghatge § 108 नग्गोह न्यग्रोध अक, अर्क, the sun पइण, a city पिइहर, पितृगृह अरन्ने should have been अरण्णे, see Ghatge § 81 अचलपुर, modern एलिचपुर in Berar पयत्त, प्रयत्न effort, care नइस्स (fut. 1st sing of णी) I shall take (you) आवासिओ was encamped (supply सत्थो) सावय, श्रावक, a Jain devotee See note on सावयत्त्वय p 146 above पचनमोक्कार same as परमिट्ठिमत on p 146 above साहम्मिय, सधार्मिक, co-religionist तमाल, dark barked but white blossomed tree Xanthochymus pictorius दल, a leaf कची, काची, an ancient city, one of the seven sacred cities of the Hindus now Kanjivaram, not very far from Madras निव्वुई = मोक्ष, liberation सिज्झिहिसि, you will be liberated

P 22—तिसिया, तृषिता, feeling thirsty वावी, वापि, or वापी a well.

V 61—गोहा, गोधा, an alligator. नियजाइ॰ etc cf छिद्रेष्वनर्था बहुलीभवन्ति, विपद्विपदमनुधावति, दु ■ दु खानुबन्धि नमोकारो i e पचनमोकारो = परमिट्ठिमत पय, पय, water. पाऊण,

पोत्ता सुपण्णो, सुपर्ण, an eagle मह = मम दवावए caus of दा to give दइय, *lover, husband,* दट्ठुमणा, दट्ठु मणो जीए, desirous of seeing पुच्छए, note the आत्मनेपद which is rare in Prakrit एरिस, ईदृश, such, पिच्छए, प्रेक्षते तलार (*Desi*) a city-guard इणिज्जए—note that theft was punished with death मिल्लावेहि, मोचय, please cause me *to be set free* तक्कर, तस्कर, a thief विरल, thin विरलीहूआ (a च्वि formation from विरल and भू), ran away

P 23 रायधम्मो सिट्ठपालण च–This gives in a nutshell the duty of a good king –Curbing and *punishing the wicked, and protecting the good* सिट्ठ, शिष्ट, a learned, well educated, or wise man cf परित्राणाय साधूनां विनाशाय च दुष्कृताम् । धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥–गीता कीरइ, pass 3rd sing pres of कर, is done मच्छसंतिओ नाओ, मत्स्यसंबन्धिक न्याय (संतिअ connected with), a popular maxim (न्याय) which *means that in* the absense of a king, the strong would oppress the weak, just as the big fish swallows the small one, cf यदि न प्रणयेद् राजा दण्डं दण्ड्येष्वतन्द्रितः । शूले मत्स्या इवाहिंस्यन्दुर्बलान्बलवत्तराः ॥ मनुस्मृति, 7 20 on which the *commentary says*–अत्र बलवन्तो दुर्बलान् हिंस्युः इति मत्स्यन्याय एवस्यादिति उक्तम् । दुट्ठरोग, a contagious disease सकन्ता, सक्रान्ता was transferred खत्त (*Desi*) a hole cut in the wall by a thief In पा० स० महण्णव this is given as देशी but it can be derived from खात, a hole, in Sansk सार, principal, valuable मणोरह by *Anaptyxis* from मनोर्थ, a desire of the mind

V. 65–कुपुरिसाण सहावो–why of कुपुरिसs only ? Cf स्वभावो यो हि यस्यास्ति स तस्य दुरतिक्रमः । *or* मूळस्वभाव जाईना–तुकाराम पावरिय, प्रावृत, covered इंगिय, इङ्गित, change of voice and motion of various parts of the body as indicating the intentions इंगियकुसल, skilled in inter-

pretation of internal sentiments by external gestures बुज्झविअ (p p. p of caus of बुज्झ from बुध् 4 conj बुध्यति बुध्यते, बुध्य becomes बुज्झ) was advised, with बुज्झविअ (also बुज्झाविअ—पा० स० म०) cf बुझावणें in Marathi poetry, बुझावू शकेना विधाता तयाला पाहुड, प्राभृत, a present घित्तूण, gerund of घे, ग्रह् to take The root ग्रह् is also changed to गह् गिह and गेह in Prakrit छत्ताइलिछिय, marked by a parasol or an umbrella etc i e चामरs, chowries) as the insignia of royalty. पहुत्तण, प्रभुत्व तण is a suffix forming abstract nouns तूर, a musical instrument आऊरिय, आपूरित, completely filled up दियंतर, दिग् (a direction) + अंतर (space)

P 24 वज्ज, वज्र, Indra's thunderbolt, formed out of the bones of the Ṛṣi Dadhīci Indra used it to clip off the wings of flying mountains and made them stationary

गवेसण, search वड, वटु, a boy, a young man (especially a young Brāhmaṇa but also contemptuously applied to adult persons) It does not mean 'a dwarf' रायलोअ = रायपुरिसा servants of the king The meaning 'an assemblage of kings" hardly fits in here सोयनिब्भर सोकनिर्भर, full of grief वीरुहा a creeper दिट्ठिया दिष्ट्या, fortunately वीसरिय, विस्मृत, forgotten छुहा, क्षुधा, hunger, वध्दाविज्जसि, वर्धाप्यसे, you are being congratulated (by me) I congratulate you धिध्दि, धिग् धिक्, fie! fie! सामुद्दियलक्खण, सामुद्रिकलक्षण, marks on the body indicative of good or bad fortune अक्खिया, declared You possess marks on your body which declare you to be a high born lady, but I failed to observe (न उवलक्खिया) them and find out your real status वच्छला, वत्सला affectionate गोविऊण, गोपयित्वा having concealed (your

identity) वसणवडिय, व्यसनपतित ववर the other i e the west गुणसचय एय i e दमयन्तीं उयारण, अवतारण, acc to पा० स० म०, हर्षदान, a gift given as a token of one s joy on some happy occasion चन्द्रयशा says she would give some gifts to the needy to celebrate her joy at दमयन्ती s discovery But acc to M W अवतारण means 'removing'. So करेमि उयारण, I shall remove (your sorrow)

P 25—फुरिय, स्फुरित flashing निट्ठीवण, निष्ठीवन, saliva, spitting चन्द्रयशा loved दमयन्ती so much that she kissed off the dust from the भालतिलक

V 66—अक्क, अर्क, the sun अनल, fire

V 67—पवरंसुयाइ, पवर + अंसुयाइ, excellent or rich garmets परिहाविऊण, (gerund of the caus of परिहा, to dress) परिधाप्य, having made her to put on the costly clothes

V 68—सहाइ, साहाय्यिन् lit one who helps Here it means, 'with'

V 70—वागरिय, व्याकृत said ओसारिऊण, अपसार्य, having removed "वत्त, वृत्त or वार्ता ओणय, अवनत, bent down उत्तरिज, उत्तरीय, upper garment परामुसत pres part of परामुस, परामृश्, to touch, wipe off सरणि, the sun णि [वर] निकर, collection चिहुण = घेसुण, see above मसाण, स्मशान, cemetery चियानल, the medial न here as given in the Baroda edn must be changed to ण So correct this to चियाणल (चिया + अणल चिता + अनल) If it is maintained that चियानल is correct, we shall have to deduce the rule that if the second or medial member of a coumpound begins with अ that अ is to be ignored and the following न is allowed to remain unchanged परमिट्ठिमत, see p. 146 above अवहि, see p 144 above

P 26—पडिवज्जावण, causal verbal noun from पडिवज्ज to accept पिक्खंत = पेक्खंत, seeing, see Ghatge § 107 (1)—Metrically ए in पेक्खंत, is short because of the following conjunct Short ए (ओ) is sometimes represented by इ (उ) विसज्ज, विसर्जय्, send away, allow to go संदाणिअ tied, bound.

V 71—A fine instance of अतिशयोक्ति!

V. 72—जउण = जउणा, यमुना जण्हुकन्ना, गङ्गा जह्नु an ancient king and sage The Ganges brought down from the heaven by भगीरथ, in its course inundated the sacrificial ground of जह्नु who drank up its waters but consented to भगीरथ's request to discharge them from his ears, hence the river is regarded as जह्नु's daughter. The यमुना meets the गङ्गा at holy प्रयाग or Allahabad.

V 73—सुक्ख, see Ghatge § 123, = सुख, happiness

V 74—जग्गइ, जागर्ति, is awake

V 75—पिच्छिहिसि, fut. 2nd sing of पिच्छ, प्रेक्ष्, to see चिरकालाउ etc cf. जीवन्नरो भद्रशतानि पश्यति, एति जीवन्तमानन्दो नर वर्षशतादपि।

P 27—रण्णे = अरण्णे रण्णे should correctly be written as रण्णे, see Ghatge § 81; for the loss of अ (अरण्ण–रण्ण) see Ghatge §§ 121–2 गिरि व्व अक्किलन्तपक्खो see note on वज्ज on p 150 above. रिङ्खंत fr रिङ्ख, रिंख्, to move about नज्जइ, pass of जाण to know. कमल a day lotus मत्तंड, मार्तण्ड, the sun विम्हिय p p.p. of विम्हय, = विम्हय, विस्मय, surprise P.P.P s are sometimes used as nouns °खित्त°, °क्षिप्त° overcome by. खित्त, क्षिप्तं, threw. नियभोगेण–भोग, the body of a snake, it also means, its hood. डक्को, (also दट्ठ), दष्ट, was

bitten मुयग=भोगी कयन्नुणा, कृतघ्नेन, this is said ironically. नल meant that the snake was कृतघ्न, ungrateful सज्जीव, सज्य (fr सह + ज्या bow string) विसप्पंत, spreading (in his body) खुज्ज, from कुब्ज dwarfed, see Ghatge § 22 करह, करभ, a camel करभ also means, the trunk of an elephant बीभच्छ, ugly लयखारक्खेवो, क्षते क्षारक्षेप, throwing salt on a wound, adding insult to injury.

P 28--किंकरीकया, (a च्वि formation fr किंकर, a servant and कृ to do) made them your servants, subdued them उवद्दविस्सांति, fut 3rd plu of उवद्दव, उप+द्रु to harm जित्तिया, तावती, as much as that i e what you enjoyed formerly चारित्त = पव्वज्जा बिल्ल, बिल्व a Bilva fruit देवदूस, देवदूष्य, heavenly garments फोडेज्ज, उग्घाडेज्ज are Potential forms = स्फोटयेत्, उद्घाटयेत्. नमिनाह, 21st तीर्थंकर of the Jains. कुंडलपुर, name of a city आलाण the post to which an elephant is tied धुणिय, shaken. आसण is a seat on the back of the elephant like a Houdha Or is it a *misprint* for "आलाणो? सउण, a bird पायार, प्राकार, a rampart. मयगल, elephant मत्तगत्त, *please read* मत्तमयगल कण्णव, कण्णय, the rope round an elephant's neck णिविऊण चलणे, having thrown i e placed his feet in the कण्णय कुंभत्थले, आसण, the withers or the ridge between the shoulder-bones of an elephant कलिय, taken अंकुस, a goad

P 29 —अकयपणामो without bowing down to दधिपर्ण, because even in his disguise, नल could not forget that he was दधिपर्ण's overlord Cf नल मेवतस्स मे-p 29, 1 9 हत्थिसिक्खा-विरत्तरं is very probably a *misprint* for विरत्तरं, different from, other than the skill in taming elephants सूरियपागा रसवई, सूर्यपाक रसवती; cooking food with the heat from the

rays of the sun . *Recertly the Solar-cookar has been actually construced* For its descriptions see दे काळ 27th May 1953 वेसवार a particular condiment or kind of seasoning (consisting of ground coriander, mustard, pepper, ginger, spice etc) मणुन्न, मनोज्ञ, agreeable to the mind पेसऱ्या beauty, delicacy, मव्विदिउ°, सव्विदिय + उवयारित्तण, note the सन्धि जोयण°–युग द्विक two fold ऱ्क, a stamped coin पारद्धि hunting, lit thriving on sin, cf पारध in Marathi हुडिअ probably connected with हुण्ड, having a dispropotionate, ugly body This name is appropiate for नल in his present dwarfed state विवन्नो, विपन्न , died अगुणन्नुणो, अगुणज्ञस्य कवडकूव, कपटकूप a well of i e full of deceit

V 76—पारिज्जइ, पार्यते, is capable of (being described वहिउं)

V 77 पिउपासे, पितृपार्श्वे पत्थाव, प्रस्ताव occasion or subject of conversation सूवयार (or सूवयार), सूपकार, a cook

P 30—पणिहि प्रणिधि a spy, emissary गोवियप्पा, गोविय, protected i e concealed अप्पा, himself, one who has concealed his identity, remaining *incognito*

V 79—सउण, शकुन auspicious omen कत्थ कत्थ show that there is great difference between the two propositions joined by कत्थ, that there can be no comparison between the two

V 80—मेरु, name of a fabulous mountain, said to form the central point of जम्बुद्वीप all the planets revolve ronnd it, the whole of it consists of gold. सरिसव, सर्षप, mustard seed. सपहारिऊण, सम्प्रधार्य, have decided दुवइ दाहा, name of a Prakrit metre

V. 81 –In अपभ्रंश. Sk = निष्ठुर निष्कृप कापुरुष एक एव नल न खलु भ्राति. । सुप्ता महासती येन वने निशि सुप्ता दमयन्ती ॥

गिज्जमाण, गीयमान, being sung समरत, सस्मरत्, remembering गलतंसुजल, गलत्+अंसु, अश्रु+जल अंसु from अश्रु is a case of Spontaneos nasalisation; see Ghatge§ 119. पवत्तो, wept. ईहियत्थ, ईहित desired + अर्थ. पच्चल (*Desi*) capable of, clever in कवलिय, devoured तिमि, a kind of fish

P 31—पडिवत्ती, प्रतिपत्ति, respectful reception.

V 84—अच्चब्भुय, अति + अद्भुत. हक्कार, invite आलिय सयंवर-This shows that in those far off days, (and not in those of the author) a Ksatriya princess could marry again after the loss of her husband (or his death), for many years. Had it not been so दहिवण्ण could not have thought of attending दमयंती's स्वयंवर, he would have dimissed the invitation as a false invitation for an आलिय सयंवर. एण्हि, इदानीं, now. तुरयहिययन्नू, तुरगहृदयज्ञ, knowing the art of managing the horses पवणतुल्लरया- रय, speed. पी, प्री. पीयरिभर, cf. परिणीयरामकंडेण को वा कोवाउरो न हवे । कुमारपाल-प्रतिबोध, Baroda edn p. 376 चित्त, चैत्र पच्चूसे at dawn, (tomorrow) morning

P. 32— न तीरइ, it is not possible थोव, स्तोक a little, shallow अरइ, अरति, distress, dissatisfied पुरिसंतर, अन्नो पुरिसो (a कर्मधारय समास), another man. पहर a watch, a period of 3 hours. चिगिच्छा, चिकित्सा, medical treatment. पवसुए नले, a euphemistic way of saying that नल is dead. जच्च, जात्य, of good breed पउणं कर, प्रगुण कृ to arrange, to put in order.

V. 84-थइयाइत्त, स्थगिकावन्त, a betel-box bearer. चामरहर, चामर करे जस्स (बहुव्रीहि स•), a chowrie-bearer.

V 85—खेडए–खेड, खेटय्, to drive

V 86—°उद्धूओ, उद्धूत, shaken off

V. 87—ओयारण (also उयारण p 24), अवतारण, a gift to celebrate some joyous occasion, to wave an object before a person and to give it away 'निछावर उतारा, हर्षदान, गुजरातीमें 'उवारणु'–पा स महण्णव cf ओंवाळून टाकणें in Marathi तुरया, तुरगा, horses

P 33—चोइज्जमाणा, चोद्यमाना being driven वर, पर, more than. जायण, योजन, a measure of distance, equal to 4 कोशs or about 9 miles अक्खडक्ख, बिभीतक (बेहडा in Marathi) tree जत्तिय, यावत् as many कोउग, कौतुक wonder दक्खिस्स 1st pers sing fut of दस, दर्शय् to show अच्छेर, आश्चर्य, wonder, see Ghatge § 112 फलसखाविज्जा, the science of telling the exact number of fruit on a tree without actually counting them. सुविणओ, स्वप्नक सुविण (also सुमिण, सिविण, सिमिण) स्वप्न, a dream स्वप्न becomes सुविण by सम्प्रसारण (स्व→सु) and स्वरभक्ति or Anaptyxis (प्न→पृइण→वृइण), See Ghatge § 128 चूय, चूत a mango tree जग्गिअ, जाग्रत, awake मायद = चूअ परिरम्भिअ परिरब्ध, embraced. दहिवन्नोवरोहेण–उवरोहेण उपरोधेन regard, respect

P 34—फरिसिया, स्पृष्टा, touched °दुक्खुज्जओ, दुःख+उद्यत, ready to give pain, causing pain तित्तिएण अवि, तावता अपि, even with that much (gentle touch) कक्कोडय cucumber [?] °सहाए, सभायां, at the court of डामर, extraordinary, wonderful सत्त कणय° see p. 26, 1 2 of the text अहिसित्त अभिषिक्त, crowned चिक्कार rattling noise of the wheels of the chariot

P 35—V 93—निसहसुरो पत्तो, see p 27, 1 °1, तुह पिया अह निसहो मरिऊण समुपन्नो कमलोए देवो। भासुर, shining bright V 94—पव्वज्जा पुव्व–cf अह चेव चारित्तपडिवत्तिमयम

ते कहिस्स, p 28, l. 2 Verse 96—विमलावहि°, विमल + अवहि° °नाणरयण, °ज्ञानरत्न°—Acc to the Jains सम्यग्दर्शन, सम्यग् ज्ञान, and सम्यक् चारित्र are the three रत्न

P 36—पजलि, प्राञ्जलि, with folded hands अट्ठावय गिरि अष्टापदगिरी, the mountain कैलास or मेरु, or the mountain on which ऋषभदेव attained liberation परचक्क, परचक्र, the army of a foe °समर war °कम्मण, कार्मण, winning over by means of magic etc °पत्थिएण, °प्रस्थितेन °पउण, °प्रगुण, ready (to cause etc). असउण, अशकुन, bad omen कुजर = हस्ती रोहीडय, name of a city °अवयस, °अवतस, crest °पडिबिंब °प्रतिबिंब, resembling, equal to जीवदयापहाणो धम्मो i e Jain religion, because the vows to be taken by a Jain monk or a house holder begin with (सव्वाओ in the case of a monk, थुलाओ in that of a house holder) पाणाइपायाओ वेरमण प्राणातिपातात् विरमण अविद्धकण्ण one whose ear is not pierced by who had never heard (धर्माक्षर) पडिलाहिओ, प्रतिलभित was provided with. पडिबुद्ध awakened, i e knew the real nature of the worldly existence विवण, कृपण जत्तओ यत्नत

P 37—सासणदेवया शासन देवता, the female messenger of an अर्हत् (M W), the deity presiding over Jain scriptures (पा॰ स॰ महण्णव) पडुच्च, प्रतीत्य, with reference to आयंबिल आचाम्ल a particular vow or penance

V 101–The metre of this and other verses is आर्या (यस्या प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥) But 3rd line has 2 मात्राs too many *So read* चउवीस जिणपडिमाजुगे, and *not* चउवीस जिणपडिमाओ जुगे, as given in the Baroda edn The 3rd line gives a good and correct sense only when it is amended as suggested and not otherwise

What वीरमती did was to get 24 तिलक्s studded with माणिक्यs, suited (जुग्ग योग्यान्) for the 24 जिनप्रतिमाs on the अष्टापद and fixed them on the foreheads of those idols (जिणपडिमाण निडालेसु ताइं निवेसाइ ठवइ v 103) If the reading (incorrect) जिणपडिमाओ जुग्गे is taken जुग्ग cannot be connected with °पडिमाओ and जिणपडिमाओ would get connected with कारवइ and mean she got prepared 24 idols of the जिन besides the तिलक्s which certainly is not right, for the 24 idols were already there on the अष्टापद

V 104—चारणसमण चारणश्रमण wandering monks having the power to fly in the sky जहारिह, यथार्ह, as was deserved

V 107—ओवाग मरणधम्मत्तणेण cf मरण प्रकृतिः शरीरिणाम् । रघुवंश VI canto समाहिमरण dying a peaceful death Verse 108 जुण्हा ज्योत्स्ना moonlight V 109—चविउ च्युत्वा

P 38—V 111—चारेइ (caus 3rd sing of चर) to pasture to cause an animal to graze

V 113—काउस्सग्ग, कायोत्सर्ग, giving up attachment to the body and practising contemplation of the self

V 116—नवरि, but

V 120—°पारणय पारण (cf पारणें in Marathi) eating and drinking after a fast

P 39—V 121—वरिसाकाल rainy season A Jain monk has to st[illegible] one place du[illegible]
rainy season

V 124--सीरडिंडीर and *रा names of a god and a goddess

V. 127-गजिय, harassed, cf गाजलेला, in Marathi M. W. gives गज = disrespect विसेसतव = आयरिल cf जिण जिण पडुच्च वीस वीस आयनिलाइ करेइ तिलयराण cf vv. 101, 103.

V 128-विडंबणा, विडम्बना, harassment, vexation नल and दमयन्ती had harassed a monk for 12 घटिकाs in their third previous birth as king मम्मण and queen वीरमई, for which see p 36

V. 129—संवेग, desire of emancipation

V 130—परीसह, troubles and sufferings, the overcoming of which leads to संवर or the stoppage of the inflow of कर्म. These are 22 e g. [1] hunger, [2] thirst, [3] cold, [4] heat etc

V 131-राय, राग, passion

P. 40—V 132-अणसण, fast, it is one of the six ex-ternal तपs

V. 134-विराहण, विराधन, failure [in observing the vow of मैथुनपरित्याग] मोक्ख, मोक्ष, emancipation from all *Karma* through non existence of causes of bondage and through *Nirjarā* of बन्धहेत्वभावनिर्जराभ्यां कृत्स्नकर्मविप्रमोक्षो मोक्ष —तत्त्वार्थसूत्र 10. 2.

What वीरमती did was to get 24 तिलकs studded with माणिक्यs suited (जुग्गे योग्यान्) for the 24 जिनप्रतिमाs on the अष्टापद and fixed them on the foreheads of those idols (जिणपडिमाण निडालेसु ताइ तिलयाइ ठवइ v 103) If the reading (incorrect) जिणपडिमाओ जुग्गे is taken जुग्ग cannot be connected with °पडिमाओ and जिणपडिमाओ would get connected with कारवइ and mean she got prepared 24 idols of the जिनs besides the तिलकs which certainly is not right, for the 24 idols were already there on the अष्टापद

V 104—चारणसमण चारणश्रमण wandering monks having the power to fly in the sky जहारिह, यथार्ह, as was deserved

V 107—जीवाण मरणधम्मत्तणण cf मरण प्रकृति शरीरिणाम् । रघुवंश VI canto समाहिमरण dying a peaceful death Verse 108 जुण्हा ज्योत्स्ना moonlight V 109—चविउ च्युत्वा

P 38—V 111—चारेइ (caus 3rd sing of चर) to pasture to cause an animal to graze

V 113—काउस्सग्ग कायोत्सर्ग, giving up attachment to the body and practising contemplation of the self

V 116—नवरि but

V 120—°पारणय पारण (cf पारणें in Marathi) eating and drinking after a fast

P 39—V 121—वरिसाकाल rainy season A Jain monk has to stay in one place during the rainy season

V 123—जुयल, twins

V 124—मीरांडेडार and ती names of a god and a goddess

V 127-खंजिय harassed, cf खंजलेला, in Marathi M. W gives खंज=disrespect विसेसतव = आयंबिल cf निण निण पञ्च वीस वीस आयंबिलाइ करेइ तिल्यदाण cf वस 101, 103

V 128-विडम्बणा, विडम्बना, harassment, vexation नल and दमयन्ती had harassed a monk for 12 घटिकाs in their third previous birth as king मम्मण and queen वीरमई, for which see p 36

V 129—संवेग desire of emancipation

V 130—परीसह, troubles and sufferings, the overcoming of which leads to संवर or the stoppage of the inflow of कर्म These are 22 e g [1] hunger, [2] thirst, [3] cold, [4] heat etc

V 131-राय, राग, passion

P 40—V 132-अणसण, fast, it is one of the six ex-ternal तवs

V 134-विराहण, विराधन, failure [in observing the vow of मैथुनपरित्याग] मोक्ख, मोक्ष, emancipation from all *Karma* through non-existence of causes of bondage and through *Nirjara* cf बन्धहेत्वभावनिर्जराभ्यां कृत्स्नकर्मविप्रमोक्षो मोक्ष —तत्त्वार्थसूत्र 10 2

The Story of Varuna

Context —The वरुणकहा is the tenth and last story in the first *Prastāva* of the *Kumārapāla-pratibodha* and illustrates the evil consequences of the vice of theft

P. 41–सत्तम, see p 118 of Notes.

V 2–नारय, नारक in hell

V 3 – छुरिया, क्षुरिका, a dagger.

V 4-सूलरोवण, शूलरोपण, impalement In old days a thief was awarded capital punishment

V 5 —Instead of पराभव, [defeat] परीभव, 'insult, humiliation, disgrace' would have been a better reading परत्थ परत्र, elsewhere i e after death, in hell

V 6—अणुताव, अनुताप, repentance समप्पए, समर्पयति returns [the stolen property to its rightful owner]

V 7—अभिरामाराम, °अभिराम, beautiful+आराम, parks

V 8–पुण्णिमाइन्दो, पूर्णिमा–चन्द्र

P. 42—V. 9 –वीसाम, विश्राम, rest वद्धावणय, वर्धापन, a birth-day ceremony

V 10–This verse contain a fine poetic explanation of the name अनंग of cupid *Line* 9—चित्तयर, चित्रकर, painter दारय, a boy पवेसिया, (mas nom plu p p p of the caus of पविस), प्रवेशिता were made to enter चित्तवट्टिया, चित्रपट्टिका a painting drawn on a piece of cloth

V 11—वियट्ट, विकसित expanding

V 14—अणुत्तर, best

V 15—चित्तक्र, चित्रक्र, wonderful सम्म, सम्यक्, properly लिहिया, लिखिता, painted.

P 43—V 16—पयावइ, प्रजापति, Creator पडिच्छन्दय, प्रतिच्छन्दक, model, image, likeness अतरेण (indiclinable, governs Accusative) without धूया, दुहिता, a daughter

V 18—समता, समतात्, everywhere काय, body पडल, पटल, a sheet, a mass पिव (also मिव, विव, व, व्व, इव) = Sansk इव, like पुरंधी, पुरंध्री a woman (especially, married woman having or able to bear children) रूवाइसअ, रूव + अइसअ, अतिशय, pre eminence अत्थाणमडव, अस्थानमडप, a hall of audience assembly room बदी a bard. कीरत, (pass pres part of कर) being done पचम, the fifth note of Indian music. उग्गार, उद्गार, utterance गरुय, गुरुक, great, heavy गरुय is an instance of Dissimilation of vowels, see Ghatge § 111 ठाणे, स्थाने, in the right place i e person राहावेह, राधावेध, (1) a particular way of shooting an arrow viz hitting the left eye of a doll rotating in a circular direction. The doll used for the purpose is called राधा —पाइअसद्दमहण्णव. (2) Shooting an arrow in a particular attitude viz standing with the feet a span apart—Monier Williams धणुव्वेय, धनुर्वेद, the science of archery In the समवायसुत्त list of कलाs धणुवेद, occurs as the 65th कला तुरगमवग्गवग्गण—वग्गण, —वल्गन, galloping वारण, elephant सुंदेर, सुन्दर, see Ghatge § 112 दलिय, destroyed कदप्प, Cupid आगार, आकार, expression of the face (as furnishing a clue to the disposition of mind) आगार गृह्, to con-

ceal or suppress (any expression of the face or any gesture that might show) one's feelings समस्सापय, समस्यापद, a quarter of a stanza given to another person to be completed काव्यसमस्यापूरण, (the last quarter of a श्लोक being given, the composition of the first three, the whole giving a sensible meaning) is given as 33rd कला in the list of कलाs given in the कामसूत्र of वात्स्यायन)

P 44--V 19--This is in अपभ्रंश Sansk. = प्रति पद दया दव गुरु दत्वा सुपात्रे दानम्। विरच्य दीनजनोद्धरणं कुरु सफल आत्मानम् ॥ सुपत्त, सुपात्र, a worthy person

V 20—This is in अपभ्रंश. Sansk = पुत्र य रञ्जयति जनकमन स्त्री आराधयति कान्तम्। भृत्य प्रसन्न कराति प्रभु इति खलु भद्रताया पर्यन्त ॥ इहु–र (इति) + हु (खलु) भद्दिम, भद्रता, good fortune पज्जतु पर्यन्त, limit

V 21—This is in अपभ्रंश, Sansk = मरकतवर्णस्य प्रियस्य उरसि प्रिया चम्पकदेहा। कषपट्टे दत्ता शोभते इव सुवर्णस्य रेखा ॥ मरगय, मरकत, emerald सुवण्णइ, *please read* सुवण्णह कसवट्ट, कषपट्ट, a touch stone

V 22–श्वासानिलेन दग्धा बाष्पसलिलससिक्ता। चूडा चूर्णीभविष्यति मुग्धाकपोले निहिता ॥ चूडउ etc is the second half and सासानलिण etc is the first चूडउ, चूडा, a bangle, *please read* चुन्नीहोइसइ as one word. It is a च्वी formation from चुन्न + हो in the sense of 'being reduced to powder (being cracked or broken), of something which was not broken before मुद्धि, मुग्धा, innocent, beautiful lady झल्किय, दग्ध, burnt ससित्त, ससिक्त, sprinkled with When water is poured on heated glass it cracks Here the bangles would be heated by the sighs of the lady (in separation from her lover, a विरहिणी) when she places her hand on her cheek. Soon tears would trickle

down to the cheek from her eyes and when they fall on the bangle already heated it would be broken But the cracking of bangles is inauspicious पच्चक्ख,° प्रत्यक्ष° in carnate सरस्सई, सरस्वती भण्डागारिअ, a treasurer दीणार, दीनार, *dinarius* a gold coin of Roman origin 'Though *Roman* gold coins were known in India as early as in the 1st century A D the *Indian* word dinara is only traceable from 400 A D onwards in Gupta inscriptions"—Winternitz, *Indian Literature*, Vol I p 464 n 'Works in which the Roman dinarius is mentioned as dinara, could not have originated before the 1st century A D and were probably written later' Winternitz IL Vol II, p 279 n मुद्धया मुग्धता, foolishness याणइ, जानाति सपाडेमि-सपाड, सपादय to give as a gift सपाडेमि एएसिं I shall give them (the lakh of दीनारs)

P 45-थेव, स्तोक, small पुंजिअ was made into a heap पसाईकअ, a च्वी formation from पसाअ, प्रसाद, favour, a gift and कर हत (indiclinable), alas! हत also has the sense of 'O joy!' सुहित्तण, सुहृत्व friendship It would also mean सुधीत्व, out of cleverness, cleverly The servant thinks that the prince is too liberal and is squandering (cf सपयापरिब्भस below) money But he dared not say so to the prince He therefore used a trick to bring home to the prince his unjustifiable liberality by making a heap of lakh of Dinaras before him, so that on future occasions at least he should not repeat such gifs for a small service But the prince saw through this intention of Kubera and explained to him that he did not hold

wealth as of much account 'अहो मुद्धया कुमारस्स' (p 44) thinks कुबेर, while the prince thinks the same about कुबेर, अहो मूढया कुबेरस्स ' 1 Both of them think that the other is a fool while each is right in his own way ! एगतवज्झ, एकान्तबाह्य, entirely (एकान्त) external so far as the soul is concerned अणाणुगामिअ, अनानुगामिक not following a person after a person's death (सह जीवेण) साहरणं अग्गितक्कराईण, a man holds his property in common with fire and theives 1 e fire might destroy it and the theives may steal it from him पयाणमित्तफल, प्रदानमात्रफल cf दान भोगो नाशस्तिस्रो गतयो भवन्ति वित्तस्य । यो न ददाति न भुङ्क्ते तस्य तृतीया गतिर्भवति ॥ परमत्थओ, परमार्थत as a matter of fact परिमिअ, परिमित limited, frugal वएण, व्ययेन, by spending असपयाण, असप्रदान, not giving

V 23—Cf अणवरय देंतस्स वि तुट्टत्ति न सायरस्स रयणाइं। पुण्णक्खएण खिज्जइ न हु स्र छी चायभोएहिं ॥ वज्जालग्ग V 754 अणुदियह, अनुदिवस, daily खिज्जति क्षीयन्ते, are diminished अवित्तिकम्मयरमेत्ताए, अवृत्ति-कर्मकर-मात्रया, it is only a servant without a livelihood. You have to pay livelihood to an ordinary servant But 'wealth' is a servant which needs not payment, i e wealth is a means to an end and not the end itself The prince certainly takes an enlightened view of wealth and property I do not know how अवित्ति मेत्ताए can be taken to mean, ' being only its slave without even getting any wages!"

V 46—मयणघरिणी, मदनगृहिणी, wife of मदन i e रति तिणयणपिया, wife of त्रिनयन or शिव i e. पार्वती सलिलनिही, the Ocean His धूया daughter is लक्ष्मी अमरमहिला = अप्सरा हीलाठाण, हेलास्थान, an object of contempt, contemptible इमीए पुरो, before her i e in comparison with her In the loving eyes of the prince,

Kanakvati is the most beautiful maiden in the three worlds. बहुमण्ण to honour चउरंगबल an entire army comprising of elephants chariots cavaly and infantry कलिया = युक्त accompanied by

V 25—इन्दीवर, a lotus कण्हेण should have been विण्हुणा but कृष्ण and विष्णु are often used as synonyms, though mythologically कृष्ण is an अवतार of विष्णु

V 27—गिद्ध गृद्ध, addicted to eagerly longing for

V 28—अक्खित्त, आक्षिप्त आक्षिप्तचित्त, with the mind overcome by, i e being too much fond of her company

V 29—कोस, treausry पच्चंत प्रत्यंत, border °पच्चंत निव king of a bordering country

V 30—गुत्तिअ गुप्तिक i e नगरगुप्तिक, a city guard पहाणपुरीस chief persons (in the kingdom) निस्सारिअ was banished

P 47—V 32—दुह = दुःख

V 32—दइउच्छंग = दइया + उच्छंग, उत्संग, lap

V 33—खेयर, खेचर, Some semi divine being like a विद्याधर or a यक्ष

V 35—जइ तुम मणुस्सोऽसि if you are a man i e if you are not a coward तिक्खग्ग, तिक्ख—तीक्ष्ण, sharp + अग्ग, अग्र point

V 37—मयंक मृगाङ्क the moon

V 38—अमओवमेण, अमअ + उवमेण अमृतोपमेन

V 40 —वसणम्मि etc cf सम्पत्तौ च विपत्तौ च महतामेकरूपता।

V 41--अजिइंदियत्तण, अजिय + इंदियत्तण, अजितेन्द्रियत्व, विवज्ज, विवर्जय् *to give up, to avoid*

P 48--V 42--सठविउ, संस्थाप्य, having determined.

V 43—दट्ठु, दृष्ट्वा

V 44--अणब्भ-वुट्ठी, अन्+अभ्र + वृष्टि, a shower without a cloud, an unexpected shower.

V 45—नय *please read* न य मन्निअ, मत, respected i e I did not consent to his proposal. जणयसुया, जनकसुता = सीता दहवयण, दशवदन, = रावण For the change of श in दश to ह which is called the *Opening of the Sibilant* See Ghatge § 41 (c)

V 46—विलक्ख, विलक्ष, ashamed परिभव, insult

V 47—मिल्लाविऊण, त्याजयित्वा, Gerund of caus of मिल्ल = त्यज् causing (the sun) to abandon The sunset is poetically represented as the forcible separation of a lover from his beloved due to the decree of cruel fate !

V 48--सुनिब्भर, सुनिर्भर, excessive राय, राग, i e the red glow in the sky with the संध्या is compared to love of a खुद्दमहिला, क्षुद्रमहिला, a low born woman, whose show of love does not last for long तक्खण विराया, तत्क्षण-विरागा विराग, devoid of (red) colour i e love

V 49-पत्थर, प्रस्तर, a stone-slab सत्थर, स्रस्तर, a bed

V 50--हेमंत, winter काम-वसियरण-मंतो, काम-वशीकरण मन्त्र, cupid's spell of subjugating (the hearts of lovers) अग्घविय, अर्घित, honoured valued In the cold season of winter young men are easily

subjugated by Cupid, i e readily fall in love with young damsels, and oil, saffron breasts of ladies, fire and warm covering are the five things which are valued more than anything else

V 51—सीएण, शीतेन.

V 52—वच्छयल, वक्ष स्थल, broad chest

P 49—V. 53 —निव्वव, निर्वापय्, to cool Why do you not cool my body which is heated by the fire of sepration ?

V 54—भेसिउ (inf of caus of भी to fear), to frighten (him)

V. 55—इम त्ति, इमा स्त्री, this woman

V 56—In अपभ्रंश Sansk हृदय सङ्कुच मिरिच इव इन्द्रियप्रसर निवारय । यावत् पूर्यते प्रावरण तावत् पादौ प्रसारय ॥ हियडा, अपभ्रंश for हृदय मिरिय, मिरिच (पा० स० मह) (a grain of) pepper जिव, इव जित्तिउ etc cf अंथरूण पाहून पाय पसरावे You must make overtures of love to a man who is willing to be tempted You have no scope for such passionate overtures in my case पगुरणु cf पांघरूण in Marathi If one extends his legs beyond the covering, he will have to suffer from cold, he must somehow manage to wrap himself within the covering that is available, even by contracting his limbs

V. 57—फिट्ट भ्रश, go away बित, pres part of बे, ब्रू, to speak गलत्थिया, क्षिप्ता, was driven away गलत्थिया, should be connected with गलहस्तिता, seized by the throat and thrown out तुहरूपांक्खित्त चित्ताए etc. This shows that the नयरदेवता was really

enamoured of the handsome prince सत्तसारत्तण, सत्त्वसारत्व, on account of your extraordinary strength of character खोहिउ क्षोभयितु, to excite, or to disturb (you) दितीए fr दिंती fem pres. part of दा to give अणप्प, अनल्प, great माहप्प, माहात्म्य, power, potency रक्खाकडय, रक्षाकटक a bracelet (*of gold or* shell etc) having the power to protect from danger अमोह, अमोघ, not in vain fruitful

V 58—होही, future of हो to be, सपत्ति, सम्प्राप्ति

P 50--V *60*--*वत्यव्व वास्तव्य* a *resident* दिज्जंत (pres part of pass of दा being given रज्जप्पयाणपडह वज्जंत a drum which was being beaten to indicate that the kingdom was without a ruler and it would be given over to any one who had the courage to accept it He had to show his willingness by touching the drum (cf नरवरिंदेण छित्तो पडहो) Another way of selecting a king under similar circumstances was to take out पंचदिव्वइ (viz गज हय, भृङ्गार, चामर and छत्र) and the person who is favourably received by these is made the king, cf तत्थ पत्थिवो अपुत्तो पत्तो पचत्त। अहिवासियाइ पंच दिव्वाणि etc —कुमारपालप्रतिबोध, p 14 or कहाणयतिग edn by Dr A M Ghatge, p 42 for the same passage in देवेन्द्र's version of मूलदेवकहा जग्गतस्स भय नत्थि, a man who keeps wide awake (जग्गत, जाग्रत्) is free from fear, cf नास्ति जागरतो भयम्। पल्लङ्क, पलग, in Marathi खग्ग-घाओ पल्लके, the demon used to kill the new king while he was asleep on the couch जोइया, अवलोकिता भेरुण्ड (*Desi*,) an enemy of a राक्षस लोयवयण, a popular saying, a proverb छूढा, क्षिप्ता, was taken to his harem चउविह, चतुर्विध fourfold viz भक्ष्य food especially such as requires mastication भोज्य,

food which does not require mastication, लेह्य, and पेय समरिय, सस्मृत, remembered

V 61—वुत्तु, उक्त्वा, having said

P 51—V 69—खलीकरत, pres part of the च्वी formation fr खल + कृ, to ill-treat समोसरण, समवसरण, visit.

V 69—वणी, वणिक्, a merchant

V 70—नवतत्त, नवतत्त्व, the nine principles of Jainism, viz. जीव (soul), अजीव (non-soul), आस्रव (influx of कर्म), बंध (bondage), धर्म (motion), अधर्म (stationariness), संवर (stoppage of the inflow of कर्म), निर्जरा (falling off of कर्म) and मोक्ष (final liberation)

V 71– पयइभद्द, प्रकृतिभद्र, good-natured

V 72—परद्रोह, परद्रोह, injuring another बट्टपाडण वर्त्मपातन, waylaying cf वाटमारी in Marathi बंद (*Desi*) a prisoner बंदग्गह, take persons as captives with a view to release them after getting a big sum as ransom from their relatives खत्तखणण, cutting holes in the walls of houses

P 52—V 79—उ, हु is a पादपूरक or expletive i e is used to fill out a line.

V. 80—भ्रुह, भ्रष्ट

V 81—साणुक्कोस, स + अनुक्रोश, full of sympathy or compassion देसविरई, देशविरति, partial renunciation of the world under which are included all the 11 प्रतिमाs or stages of a Jain layman's life भयव भगवान्, the revered one, here it refers to सतिनाह

INDEX I

The Subhāṣitas in the Nala-kahā and the Varuṇa-kahā

1 अणुदियह दिंतस्स वि झिज्जति न सायरस्स रयणाइ ।
  पुन्नक्खएण झिज्जइ ता रिद्धी न उण चाएण ॥ P 45

2. अरण्णयम्मि चंदे कियच्चिर चिट्ठए जुण्हा । P 37

3 अमोह दिव्वदंसण । P 49

4 कायरमणाण इत्थीण धीरिमा होइ न हि वसणे । P 15

5. किंतिय च कुसल कुसीलाण । P. 23

6. किं कुणइ पुरिसयारो पुरिसस्स विहिम्मि विवरीए । P 12

7 को कुणइ परिभव सीलवतीण । P 48

8 चिरकालाउ वि पावइ भद्दाइ जणो हि जीवतो । P 26
  cf भद्द लहइ जियतो, जो य मओ सो मओ चेय । कु प्र 20

9 जग्गतस्स भय नत्थि । P 50.
  पठतो नास्ति मूर्खत्व जपतो नास्ति पातकम् । मौनिन कलहो नास्ति न भय चास्ति जाग्रत ॥--शार्ङ्गधरपद्धति १४२४.

10 जत्थ जणो वसइ पिओ तीए दिसाए वि आगओ सतो ।
  काओ वि कुणइ हरिस किं पुण पियपेसिओ पुरिसो ॥ P 31

11. ज पइणो भवण ज पइ विणा पराभवभवण चेय नारीण । P 15

12 जायस्स जंतुणो धुवो मच्चू , अकयत्थस्स मच्चुमय । P. 17
  जातस्य हि ध्रुवो मृत्यु । योगवासिष्ठ

13 जित्तिउ पुज्जइ पथुरणु तित्तिउ पाउ पसारि । P. 49
  cf. 1. Gujarati–पग जोई पाथरणू ताणवू । Alsdorf, P 136
  2 Cut your coat according to your cloth

14 जेसिं ससुरो सरण लहति पुरिसा न ते पुरिसलीह । P 13

15 जो कोहमाणमायालोहाणुगओ करेइ पाणिवहं ।
सो परभवम्मि पावइ जीवो तिक्खाइं दुक्खाइं ॥ P 19
16 न हि अकहियरोगस्स रोगिणो चिगिच्छा कीरइ । P 32
17 नहि भोगिणो कयावि हु नियकंचुलिया कुणइ भारं । P. 15
18 नहि विहुरसहावा हुंति दुत्थे वि धीरा । P. 10
19 नहि सन्निवायगहियस्स ओसहं किंपि समवइ । P 10
20 नियजाइसगमकए दुक्खे दुक्खं धुवं एइ । P 22
cf विपद्विपदमनुबध्नाति । कादंबरी
21 पडिवज्जिवि दय देव गुरु देवि सुपत्तिहिं दाणु ।
विरहवि दीणजणुद्धरणु करि सफलउ अप्पाणु ॥ P 44
22 पणयवच्छला उत्तम त्ति बुहा विंति । P 6
23 पबलभुयबलाण, भद्द लच्छी न दूरे । P 10
24 पुत्तु जु रज्जइ जणयमणु पी आराहइ कंतु ।
भिच्चु पसन्नु करइ पहु इहु भल्लिमपज्जंतु ॥ P 44
25 पुत्तो पिउणो अहिओ । P 7, cf बापसे बेटा सवाई
26 मरणं विणा दुहाण जलंजली जायए कत्तो । P 17
27 रायधम्मो इमो जं दुट्ठनिग्गहो सिट्ठपालणं च । जइ पुण
इमं न कीरइ ता सव्वस्स अव्ववत्थाए मच्छमतिओ नाओ पयट्टइ । P 23
28 वसणम्मि ऊसवम्मि य अभिन्नहियया हवंति सप्पुरिसा । P 47
cf संपत्तौ च विपत्तौ च महतामेकरूपता ।
29 विचित्तो विहिनिओगो । P 11
30 सईण नहि दुक्करं किंपि । P 11
31 सव्वगरक्खणकरं कवयं सीलं चिय सईण । P. 13
32 सुरासुरेसु वि पहवइ विही । P 25
33 हुंति रक्खसाण पि भक्खसा—लोयवयणमिणं । P 50
cf शेराला सव्वाशेर जगांत असतोच
13A जेट्ठभाउणो भउजा जणणिव्व दट्ठव्वा । P 10
23A पाएण कुपुरिसाण न सहावो अन्नहा होइ । P 23

Index II Select words

(The references are to the pages of the text)

INDEX III

Poona University Questions on the Nala-Kahā and Varuna-Kahā

I A EXAMINATIONS, 1951-53

(After each word sentence and passage exact reference is given to the page and verse or line of the text in this edition)

1 Translate into English any *two* of the following passages —

(1) तया य दमयंतिं मुत्तूण रक्ख मम ति सद्दो सुओ नलेण। (P 27, ll 1-7)

(2) तेण वुत्त-देव, एस सो दीणारलक्खो ता पडिबोहेमि एय। (P 45, ll 3-10)

(3) दब्भग्गभिन्नकोमल गतव्व किसियमरत्त ॥ (P 12 Vv. 43-46)

1951

2 Translate into English any *two* of the following —

(1) एत्थंतरे गरुयगज्जियबभडभडो विज्जुच्छडाडोवभासिण रक्खस। (P 17, ll 3-9)

(2) मइ अवितह जाय परित्थीपरम्मुहो तेण तुट्ठोऽम्हि। (P 50 ll. 11-20),

(3) वुत्ता नलेण एसो अउज्झ नयरीचिणहराइ ॥ (P 35, Vv 81-91)

1952

3 Translate into English any *two* —

(1) तत्थ रुद्धो करधरियधणुबाणसिलेहिं गया दमयती दूर। (P. 12, ll 12-18)

(2) एत्थंतरे तरणिकरणियरतेयप्पसरेण ता चिर नद तुम। (P.25, l 18–P 26, l 2),

(3) जो वीयरायमत्तो धरिणीए तेण कहियमिण॥ (P 51, Vv 70-73) 1953

4 Explain fully with reference to the context any *three* of the following—

(1) न हि विहुरसहावा धीरा। (10, v 38),

(2) जायस्स जतुणो धुवो मच्चुमय। (P 17, ll 10-11),

(3) साहु कय कयन्नुणा एवमुवगरिय। P 27, l 13),

(4) अत्थगयम्मि चंदे जुण्हा। (P 37 v 108)

(5) पुन्नक्खएण ज्ञण चाएण। P 45, v 23) 1951

5 Explain fully w r c any *three*—

(1) निज्जिओऽह तुमए करेमु नियरज्जं। (P 9, l, 9),

(2) पच्छे किमेयमजुत्त रक्खिउ जुज्जइ। (P 22 l 25),

(3) चिरकालाउ वि पावइ जीवतो। (P 26, v 75),

(4) वसणम्मि ऊसवम्मि सप्पुरिसा। (P 47, v 40),

(5) एय महासइ लंहिस्सिसि अणत्थ। (P 51, v 65) 1952

6 Explain fully w r c any *three*—

(1) एसो य तुमए उवेक्खिओ दुसज्झो जाओ। (P 7, l 24),

(2) उक्खायपडिरोवरूव रायमय आरोविओ तत्थेव। (P. 11, l 21),

(3) जइ पुण इम रायधम्म मच्छसतिओ नाओ पयट्टइ। (P 23, l 2), .

(4) पुण्णक्खएण भिज्जइ चाएण। (P 45, v 23).–1953

7 Recognise any *four* of the following —

पत्तिओ (P. 11, l 16) मुच्चिस्सइ (P 14, l 14), कढिज्जमाण (P 41, v 4), चक्कमिहि (P. 11, l 15), समाणी (P 14, l 13) –1951

8 Recognise any *four* of the following —
नज्जइ (P 27, l 4), सुव्वति (P 3 l 21), पाएइ (P 27, l 14) दवावए (P 22, l 15), पिच्छिहिस्सि (P 26, l 19), 1952

9 Write grammatical notes on any *three* —
दीसइ (P 43 l 18) गहाविओ (P 24, l 2), परिसाए (P 50, v 62) सुमरावतो (P 12, l 42) 1953

10 Write short notes on –
विभगबल (P 17, l 19), मच्छसतिओ नाओ (P 23, l 2) समस्सा (P 43 l 22), कुलवई (P 19, l 4), सुकज्झाण (P 20, l 13) 1951

11 Write brief explanatory notes on any *three* —
परीसह (P 39 l 20), परमिट्ठिमत (P 19, l 12), सालसावणा (P 18, l 11) 1952

12 Write short explanatory notes on any *three* —
कम्मपयडि (P 2, v 5), केवलुप्पत्तिमहिमा (P 18, l 25) सत्तगरज्ज (8 v 23), राहावेह (P 43, l 17), चउविह भोयण (P 50, l 16) 1953

13 Name and dissolve any *three* of the following compounds —
तिरत्त (P 17, l 5), पिंगकेस (P 17, l 17), अवितह (P 5 l 11), नरेसर (P 50, l 13), परित्यीपरमुहो (P 50, l 20) जुज्झभरिणा (P 31, v 89), लहुवधु (P 10, v 32), अउज्झनयरीजिणहराइ (P 35, v 91) 1952

14 Name and dissolve any *three* of the following compounds —

कविलतेओ (P. 1), अक्कयपणामो (P. 28, l. 24), सपरिवारो (P. l.), वीसामभंदिरं (P. 42, v. 9), वियसियमुहपंकएण (P. l.) 1953

15 Write a critical note on the style and language of the कुमारपालप्रतिबोध. 1951

16 Write a critical note on the style of कुमारपालप्रतिबोध 1953

17. Give in brief the life and the works of सोमप्रभाचार्य. 1951

18 Compare and contrast critically the Jain version of Nala-Kahā with the Mahābhārata one. 1951

19. Point out how Nala-Kahā differs from the story of Nala in the Mahābhārata and explain fully the signignicance of these differ ences 1953

20. Write critical paragraphs on any *two* :—
   (1) Works of Somaprbhācārya.
   (2) Literary features of Nala-Kahā and Varuna-Kahā.
   (3) Nature and contents of कुमारपालप्रतिबोध.
   (4) Principles of Jainism illustrated by the stories of Nala and Varuṇa. 1952

21. State the peculiarities of the Jain narrative literature and illustrate them from the Nala-Kahā and Varuṇa-Kahā. 1953